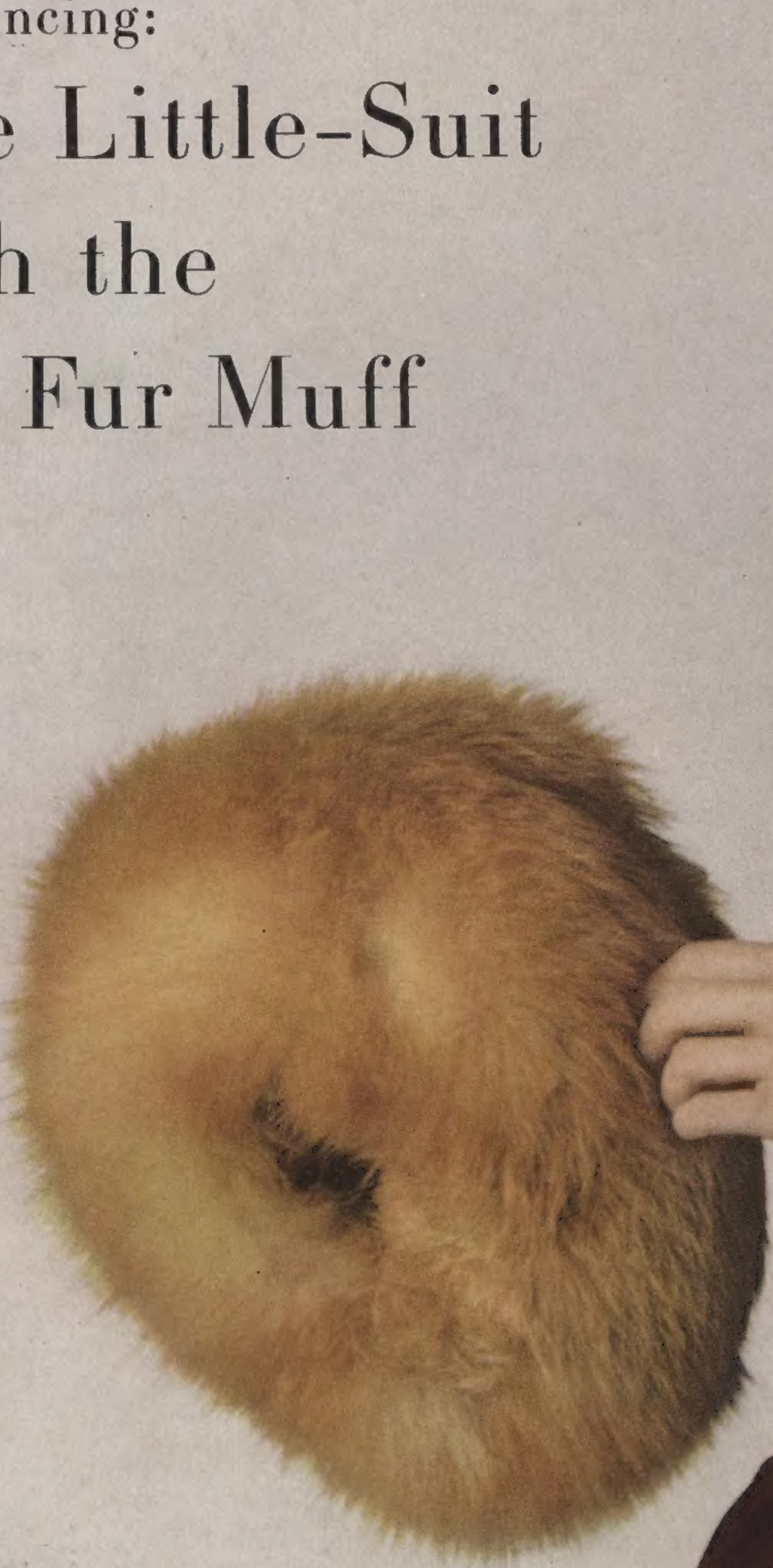
VOGUE

OCTOBER 1

Announcing:

The Little-Suit with the Big Fur Muff





And: 20 other ways
to wear the new

Dash of Fur

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Beautiful Hair

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THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

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KAREN RADKAI

*Exclusive in Black-Dyed Alaska Fur Sealskin**

Designed by Emeric Partos of our own fur design staff,
our tunic coat in silken-soft Alaska Sealskin, black and beautiful,
curving to the figure with a little braid back-belt.
Exclusive with Bergdorf, anywhere in the world.
From a new collection in our Fur Salon.

* Fouke-processed

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



Print photograph hat by John Frederics Inc.

FABRIC-OF-FRANCE "SEAL", THRILLING NEW BLEND OF ALASKAN SEAL AND FINEST VIRGIN WOOL, WOVEN IN FRANCE EXCLUSIVELY FOR LILLI ANN COATS... THIS COAT IS SHAPED FOR WEAR OVER CRINOLINES, ELEGANTLY DETAILED IN NORMANDY VELVET AND AUSTRIAN HAND-CUT RHINESTONES... ABOUT ONE HUNDRED DOLLARS... AT STORES WHERE YOUNG AND EXCITING FASHIONS ARE BEING SOLD.

LILLI ANN CORPORATION • 16TH AND HARRISON • SAN FRANCISCO

Umpa

WORLD'S FINEST DARK RANCH MINK



Dark drama...a masterfully designed
Bendel Original, custom-made in
our own workrooms. Belted low
with concentrated fullness at back
...surprise flap pockets
..."high fashion" of silky
UMPA natural dark ranch mink.

henri Bendel

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UMPA—United Mink Producers Association

cuffs, cuffs, cuffs...

the Look of Real Jewelry

bergère

SLAVE CUFFS, TOP, 6.00 EACH. BELOW LEFT, READING FROM WRIST, SHINING CURVES, 4.00. GIANT MESH, 11.00. SARI GOLD, 3.00. RIGHT, FROM WRIST, MODERNE, 6.00. MESH ROUNDER, 4.00. QUINTET, 4.00.

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bergere, 392 FIFTH AVENUE, NEW YORK

Vogue
October 1, 1955

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 126, No. 6
Whole No. 1956



CAVIAR AND ICE...

BONWIT TELLER

Ben Reig's superb black, in Italian silk taffeta, a diamond glitter of jewel embroidery at the bodice. The skirt, a current of fullness, the vignette neckline deepening to back decolletage. 8 to 14 sizes, 365.00 Designers' Salon

New York White Plains Chicago Cleveland Boston Palm Beach

This is the look of 1955 furs

...slim tunics, back-belted or mandarin-buttoned... cut for willowy ease. the kind of

good modern design inspired by the light weight, supple drape, high luster of this modern Persian Lamb...

BLACK-DYED SOUTHWEST AFRICAN PERSIAN LAMB

exclusively **HAMMER BRAND** *processed for utmost quality*

... precisely proportioned in 'AA' *Average American Sizes to give the slim, tall look to women* 5'5" *or under*



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In the fullness of fall, a new shape—

held out from the hips with **dramatic, sweeping** curve.

Traina-Norell's black Italian silk faille, 495.00—Lord & Taylor

Chambers Sherwin *New York*

FOUKE-PROCESSED ALASKA FUR SEAL

"Matara"..."Safari"...Black-dyed... an Alice Orovan design

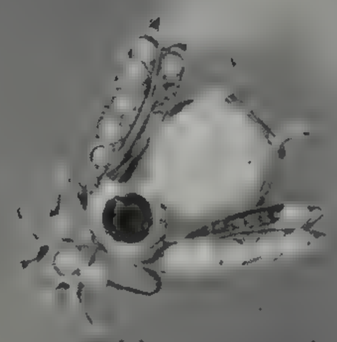


Albany, N. Y., David Graff Boston, Slocum Piehler Furs Chicago, N. H. Rosenthal Furs Dayton, Ohio, Rike Kumler Co. Detroit, Mich., E. C. Dittrich & Co.
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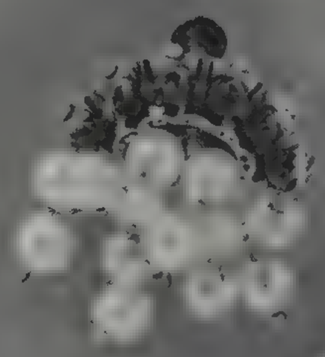
B. ALTMAN & CO. FIFTH AVENUE



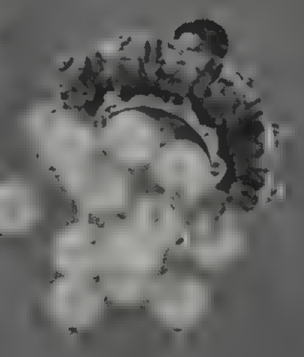
dagger pin with pearl,
ruby and sapphire, 45.00

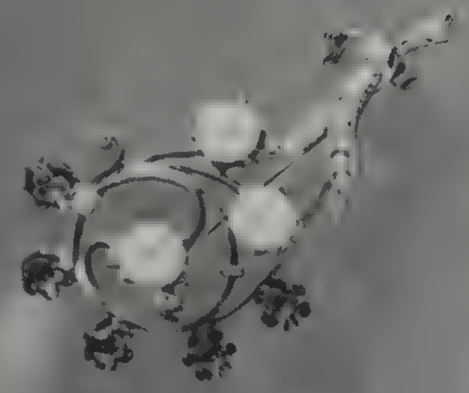


pearl bee pin with
amethyst, 50.00



sapphire and pearl
shower earrings, 72.50

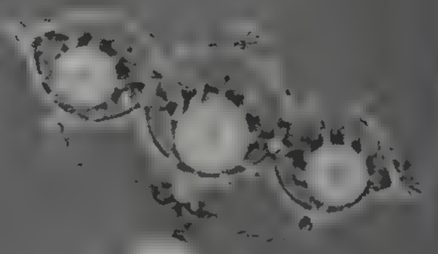




pearl spray pin
with sapphire, 50.00

the charm of a gracious era recreated in today's exquisite jewelry

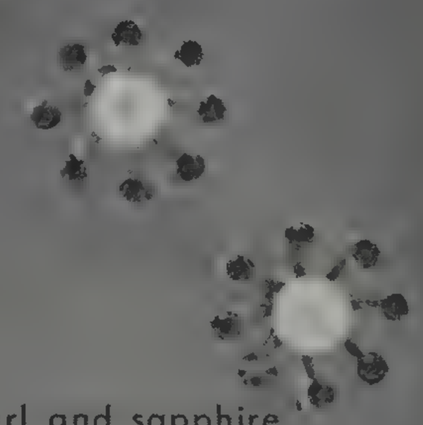
The creamiest of cultured pearls in delicate 14-karat antiqued gold settings of Victorian inspiration . . . many mixed with stones for unexpected sparkle. Necklaces, bracelets, pins and earrings in a new collection priced from 30.00 to 95.00 PLUS 10% Federal tax.
(All earrings for pierced or unpierced ears).



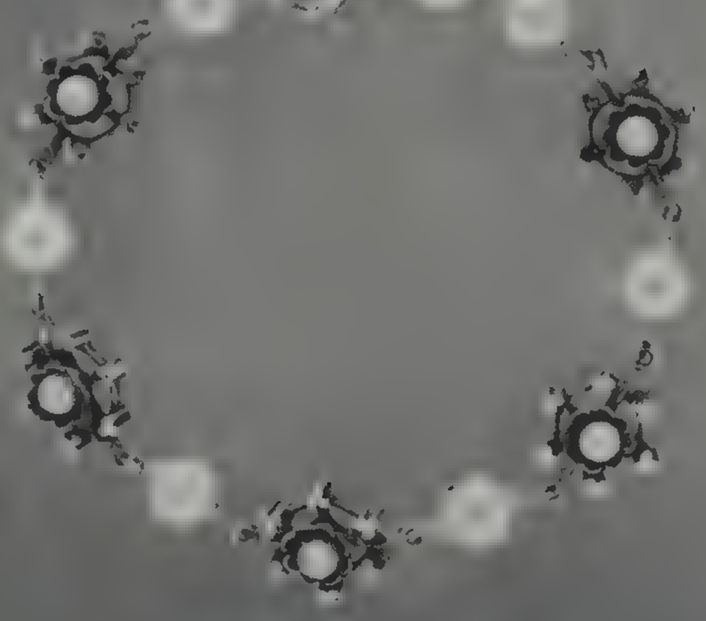
pearl pendant pin, 40.00



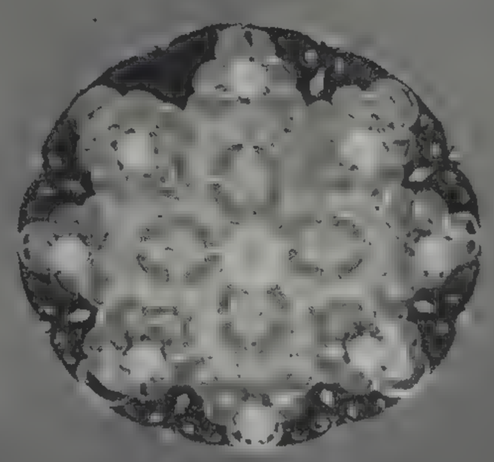
pearl shower earrings, 30.00



pearl and sapphire
button earrings, 60.00



pearl necklace, 95.00



pearl brooch with
blue enamel, 70.00

pearl bracelet, 65.00

Altman fine jewelry, main floor . . . and at East Orange, White Plains and Manhasset

by Branell



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SAKS
FIFTH
AVENUE

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We see the furred coat coming in strong again—and how good to see it so slim and slivery. Gracefully kick-flared in back and deeply collared in Canadian ranch mink. Shining black wool, 10 to 18 sizes, 375.00. Coat Collections.
New York • White Plains • Chicago • Detroit • Pittsburgh • Philadelphia • Beverly Hills • San Francisco



Countess Alexander's dinner costume, iridescent embroidered lace the jacket shoulder deep in Russian sable.

NAN DUSKIN Philadelphia

TRAINA-NORELL

IN

FASHION

IN

TEXAS

FROST BROS.

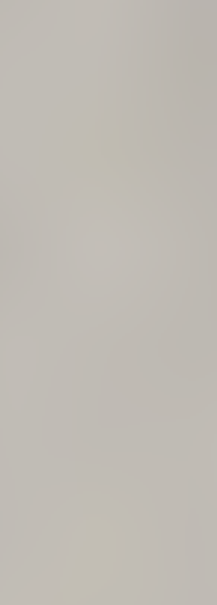
SAN ANTONIO



Afternoon-to-evening, the cone silhouette
in black and in the new intermission length.
Sheer wool above, Italian silk taffeta below.

Hattie Carnegie

Fabulous seafoam satin frosted with
crystals and brilliants. Carnegie Blue Cologne.



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Fluently flattering black silk . . . for luncheons, little dinners, anywhere in the world . . . by

Ben Reig



Hat by Emme

Ours alone in

Baltimore



the
steady bow...
the all-hour
pump with
dress-up
collar and
natty half-
high heel...

Costume by Jane Derby

Shoe Illustrated
$8.95
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Westport Division, Brown Shoe Company, St. Louis

Look morning-lovely all day long!

Love-Pat's radiant bloom never cakes or streaks...never turns orange-y!



Pat on this ever-cling, never-change makeup—

It's pressed powder plus foundation-with Lanolite

Your makeup may look fine in the morning — but how does it look after a day's retouching?

If the bloom you puff on in the morning is Revlon 'Love-Pat', your face will still wear a soft, even glow. Sounds fabulous — but it's *true!*

Open your mind to the idea of a new KIND of makeup. 'Love-Pat' is a unique blend of pressed powder with foundation and skin-softening Lanolite. (Lanolite is the precious part of lanolin that actually penetrates the skin.)

'Love-Pat' contains up to THREE TIMES as much beauty oil as any other compact makeup. That's why it won't cake, streak, turn orange-y. Flattering, can't spill—a joy to use! Get 'Love-Pat' today!

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New Jeweler's Compact

It's an eye-catcher! Tortoise-shell tone compact with 24-kt. gold design . . . no extra cost! 8 skin-matching shades. Just 1.35 *plus tax.*

'LOVE-PAT'

COMPACT MAKEUP WITH LANOLITE

So good for your skin!

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AUTUMN BEIGE

TAUPE HARMONY

FASHION TINT

SILHOUETTE GRAY

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The Archer

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for Fall and Winter 1955

Now . . . for each of your fall costumes, choose the truly right shade

Only Archer has the infallible Fashion-Colour-scope . . . Stockings perfectly color-keyed to the new autumn fashions. Couture Tan, Taupe Harmony, Fashion Tint, Autumn Beige, Silhouette Gray . . . each carefully created for your leg-and-costume harmony. And happy as you'll be with the beauty of these fashion right colours in Archer luxury Nylons, you'll be just as delighted with Archer's perfectly proportioned fit and the delicate slenderizing full-fashioned seam.

Stockings for Lovely Women

ARCHER MILLS, INC., COLUMBUS, GEORGIA — 350 FIFTH AVENUE, NEW YORK 1, NEW YORK

COSTUME BY BEN REIG



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Reed & Barton's newest sterling for the frankly sentimental

Suddenly, sentiment has become the exciting new trend in sterling design. And Reed & Barton responds triumphantly with TARA—the first *purely romantic* sterling in years! TARA draws freely on every sweet and tender motif of the past, but adds a *fresh* note of simplicity—to blend with today's decor. TARA feels perfectly balanced in your hand, *looks* enchanting on your table. Those delicate flower garlands have been deliberately designed to catch and reflect the light, like little prisms. And they flow uninterruptedly from front to back of each piece. See TARA at finer silverware stores, won't you? Or write for literature to Reed & Barton, Dept. V-53, Taunton, Mass.

Price per 6 pc. setting (place knife, place fork, teaspoon, butter spreader, salad fork, place spoon) $34.75. Federal Tax included.

emba cerulean natural blue mutation mink...designed by j. weinig & son, new york

the lustrous blues of this glorious emba* mutation ripple over the fluid lines of this bolero and coat.

*trade-mark mutation mink breeders association

hat—mr. john virginia thoren





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You'll want everyone to know...



Hat by Mr. John, Inc.

The lady in the chic chapeau may have let her enthusiasm go to her head.
Yet, who can blame her? So many smart Parliament smokers want everyone to know *their cigarette* is special.
The crush-proof box . . . choice tobaccos . . . luxurious flavor . . . the famous Mouthpiece that keeps
the filter recessed a full quarter-inch away from your lips. With Parliaments, *only the flavor touches your lips!*

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News now—the look of slender elegance.
LOUIS STEIN does two beautiful versions
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The delicacy of the Empire silhouette in the luxury of a fine polished wool. Black only. Sizes 8 to 14. About $100. Slightly higher west of the Rockies. Featured exclusively at our Paris Import Agency in your city, or write Dan Millstein, Inc., 205 West 39th Street, New York, N. Y. In New York, at Lord & Taylor; in Canada, at Du-Val, Toronto.

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GOAT HAIR CANVAS
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We like a smoky cloud of fox...

luxurious and feminine as Hattie Carnegie shapes it in

SAGA* *Norwegian Blue Fox*

from our exclusive fur collection...290.00 *plus federal tax*

*trademark Oslo Skinnauksjoner

Wrapped in the beauty of *fabulous* **H***uaraza**

Luxury-loomed by EINIGER



*Trade name . . . contains no Huarizo . . . 100% wool

Incredibly soft, incredibly beautiful, this coat by Malwin to wrap you warmly through a frosty winter! In deep new Ebony shades—wonderfully charged with black; also in lighter, brighter Odyssey colors—glorious as all outdoors. Sizes 6 to 16. About $115. At leading stores everywhere. For store nearest you, write Malwin of California, Pomona, Calif.

EXCLUSIVELY MALWIN of California



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The height of elegance. A beautifully slimmed metallic brocade by FABRIKING woven with Lurex. Blonde with gold, pale blue with silver, mauve pink with silver. 8-18 **$17.95.** *Jerry Gilden, 498 Seventh Avenue, New York 18, N. Y.*

Jerry Gilden

Presenting a beautiful fabric of ORLON and silk

REG. U. S. PAT. OFF.



brilliant reception for a new kind of SATIN

JO COPELAND of Pattullo cuts a dramatic coat in Satin of "Orlon" and silk. It's the deep new "blacker" black made possible by color-sealed "Orlon". Lined in gold lamé, coat about $335. In black only. Sizes 10-16. At Bonwit Teller, Amelia Gray. Balliet's.

Shimmering . . . elegant . . . distinguished by a soft, more subtle luster, an entirely new satin bows in American fashion this Fall: Satin of "Orlon"* and silk. Modern as only "Orlon" can make it, the magnificent cloth was first conceived in a great French fabric house, appeared in French collections this Spring. And here three top American designers create their version in exciting, after-dark fashion. They find new inspiration in satin—with "Orlon": a rich, exotic touch . . . a power to drape freely in a full skirt, mold sleekly in a cocktail sheath. And such scintillating colors: Iced pastels. Vibrant tones suggesting precious stones. And with the use of color-sealed "Orlon", darks reach new depths. So now you're invited to meet a new fashion leader: SATIN MADE WITH "ORLON" acrylic fiber.

DU PONT
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BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

*"ORLON" IS DU PONT'S REGISTERED TRADE-MARK FOR ITS ACRYLIC FIBER.

On the following pages more of this new SATIN MADE WITH "ORLON"

presenting a beautiful fabric of ORLON and silk

REG. U. S. PAT. OFF

...brilliant reception



HANNAH TROY tailors a theatre suit—and shows how deftly Satin follows the slim and feminine silhouette, when it's made with "Orlon"*. About $155. In Roman Holiday Red, Emerald, Black, Navy. Sizes 10-18. At Bonwit Teller, Montaldo's, John Wanamaker, Gidding's.

HANNAH TROY here gently flares a dress for dancing—revealing the grace with which "Orlon" drapes in Satin. About $125. In Mauve, Roman Holiday Red, Empress Blue, Emerald. Sizes 8-16. At Bonwit Teller, Montaldo's, John Wanamaker, Gidding's.

Expect more than the traditional when it's made with

JEWELRY BY KRAMER

*"ORLON" IS DU PONT'S REGISTERED TRADE-MARK FOR ITS ACRYLIC FIBER. DU PONT MAKES FIBERS, NOT FABRICS OR GARMENTS.

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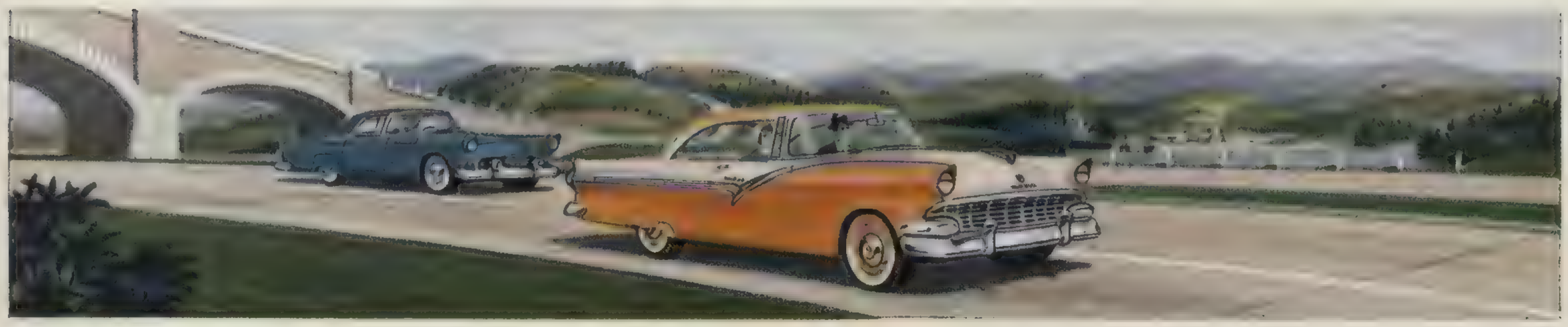


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SATIN sparks Balmain's collection. Here at left in a fabric by Robert Perrier, it accents the rounded look he loves—in a short little dance dress with an upturned circle for a neckline and a belled skirt. Faithfully reproduced here in America by Frank Starr, in the richest of satin of Celanese acetate.

PEAU DE FAILLE is much in evidence at Givenchy. Here, right, in coppery beige, the fabric gives just the right suppleness to his afternoon dress with interest swooped to the back. All perfectly reproduced here by Frank Starr, in the peau de faille woven of Celanese acetate. Both dresses under $100 at B. Altman, New York, and other important stores.

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COSTUMES BY BRITISH WOOLLENS

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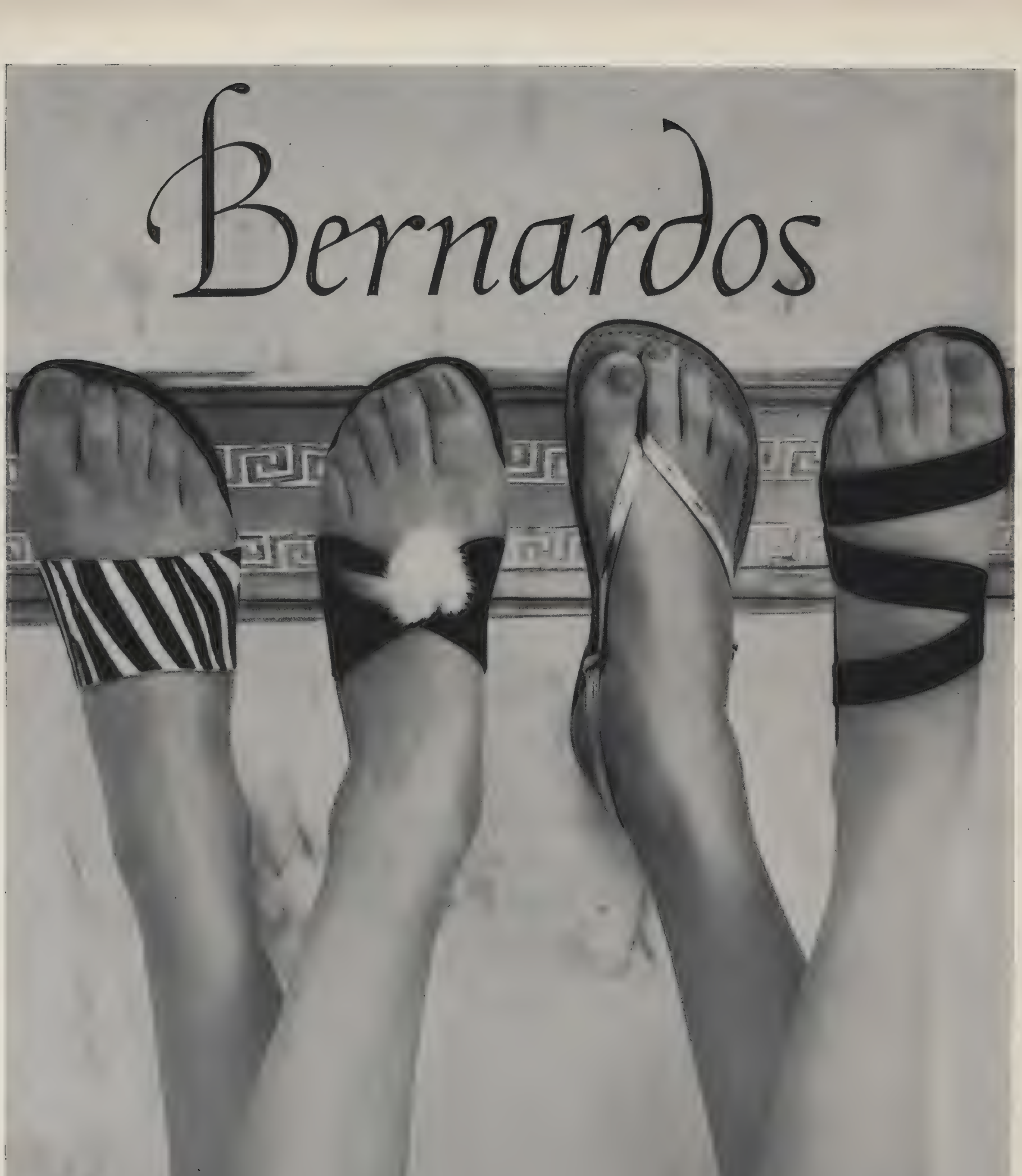


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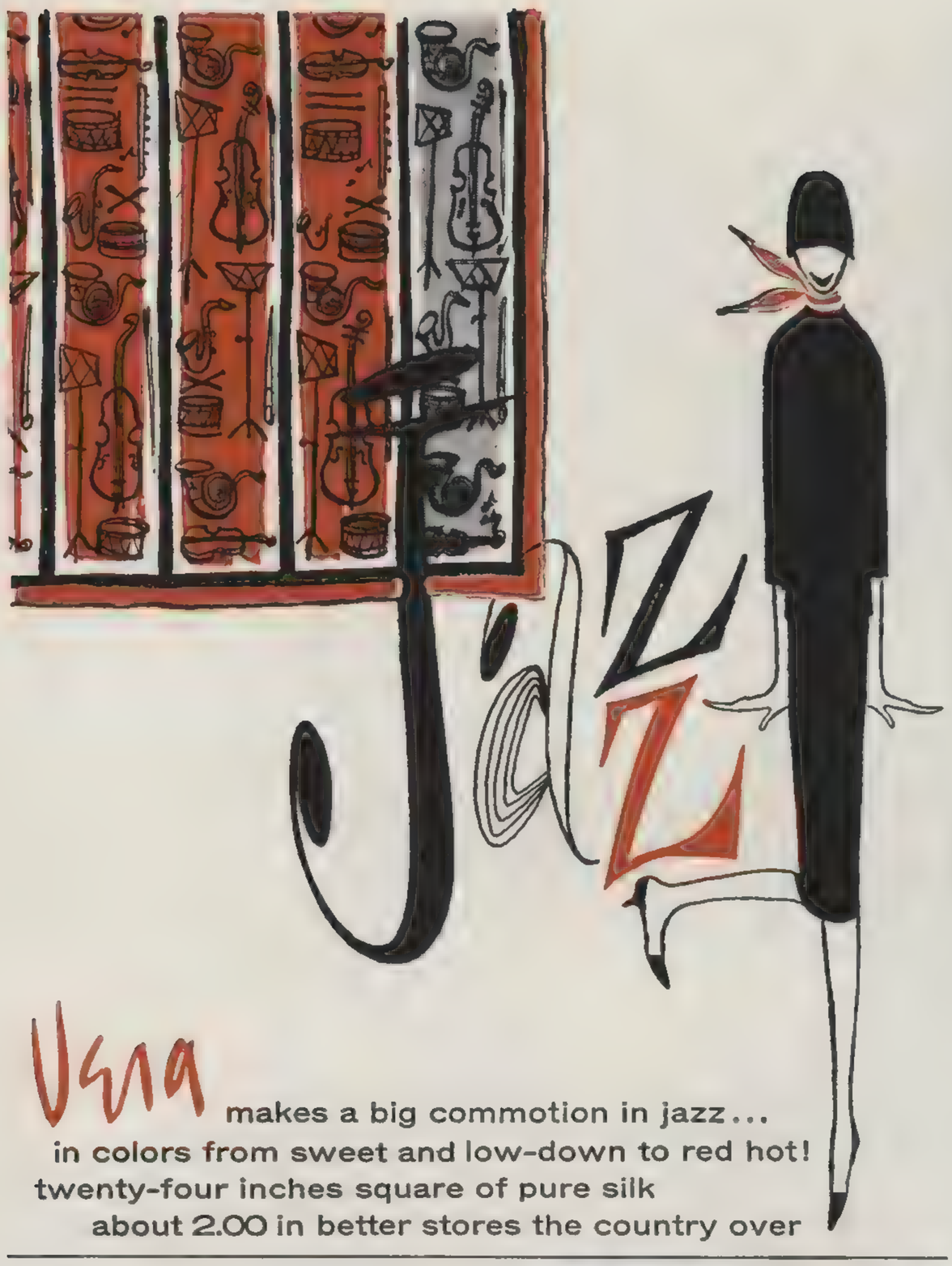


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THE DELIGHTS OF SOLITARY TRAVEL

BY ERNESTA BARLOW

The woman had listened with flattering attention to the account of my flight from Bombay to Rome on the British jet. She sighed wistfully.

"I do love to travel," she said, "but now I have to go alone. It's no fun to travel alone."

"No fun!" I protested. "Why, the most delightful, unexpected things happen to you when you're alone."

"With no one to talk to?" she asked, unbelieving.

"What's wrong with the person in the next seat? He may be fascinating."

"Or very boring."

"Then I'd stop speaking to him," I said.

"When my husband was alive he wouldn't hear of my going anywhere alone. Doesn't your husband mind?"

"He encourages me," I said. Her eyebrows lifted ever so slightly. "My husband," I told her in growing irritation, "is the most charming man I know. But since you asked me, he goes on lecture tours, or he has to visit his aged aunt who likes him to herself, or a friend wants him to catch a salmon or something, and they don't want wives along."

"And that's when you take off?"

"Practically on the instant," I said.

She sighed again. "I wish I had your adventurous spirit. Everyone says it's a wonder you came back alive from that trip to Persia."

"There were a few sticky moments," I admitted with considerably more *sang-froid* than I had felt at the time. Although the flight from Baghdad to Teheran had been murderous, the hazards of that month were completely blanketed by the glittering drama of dinners in royal palaces, luncheons in great walled gardens given by provincial governors. Clear and brilliant is the memory of the Royal Treasury and jewels to shame the Arabian Nights, the tiled mosques of Isfahan iridescent in the sun, Persepolis and Darius' soaring columns honey-coloured in the moonlight, migrating tribes creeping like an army of black ants to summer pasture, the steaming lands by the Caspian Sea and caviar from a freshly killed sturgeon, holy Meshed near the Afghan border with its gold-minareted, gold-domed shrine. Eastern hospitality lavishly offered and unfailing courtesy to the stranger, from powerful khans to the poorest in the land. "Salaam, God be with you," whispered from hospital beds, from sightless lepers in their nightmare colony. "Salaam, *khoda hafez*," from six-year-old children weaving carpets in stifling factories, a smile and greeting from those who never had, and never would have, enough to eat. One's eyes were enraptured, one's heart often heavy.

I suppose the real truth about travelling alone is that one is scarcely alone a moment. New friends are made in the twinkling of an eye. Take that night when my transatlantic plane was struck by lightning—I seem to have an affinity for storms. Certain the end was near, in blind need for human contact, I reached for the hand of the man in the next seat.

"Hold on," he said. His grip was firm, his voice steady. "Hold on."

What a comfort that stranger had been during interminable moments of terror when the plane dropped like lead through an exploding sky, rolled, tumbled, and fought for its life. Later, in the dressing room, the other women passengers said how they envied me because I had my husband with me during the storm. "That man!" I said. "I never saw him before."

"You're being taken for my husband," I told him when I came back to my seat. "It makes me curious to know your name," and I told him mine.

Over a stiff whiskey for him and strong tea for me, I found he'd been to school with one of my brothers and now held important posts in Burma and Thailand. "You must see Burma," he urged. "It's a country in the making. You'll be terribly interested," and he offered letters of introduction to smooth my way.

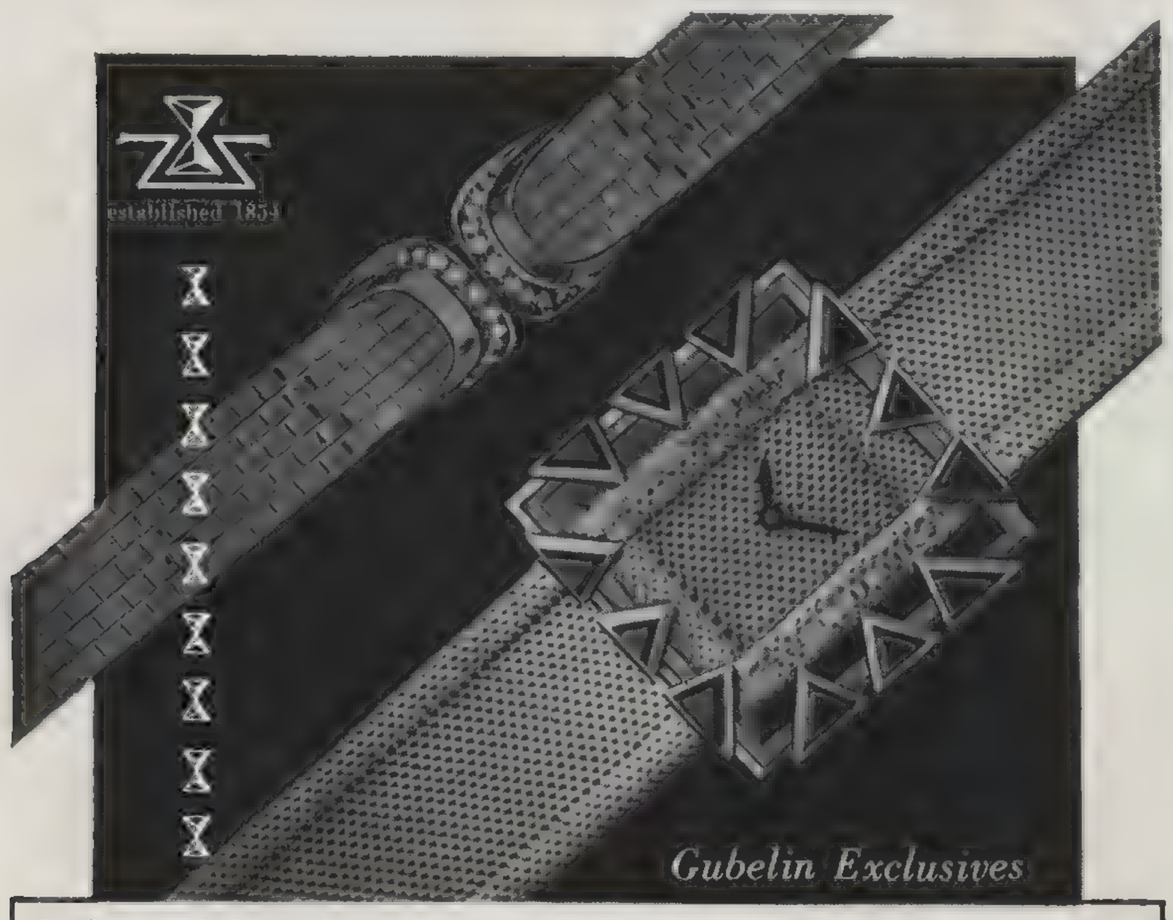
Again, there was a blissful August in Scotland. The first afternoon I miscalculated my distance, starting out at creeping pace from Glasgow in my little hired drive-your-own. I was fearful lest I kill someone, what with having to drive on the wrong side of the road and the gears all working backwards for the left hand. An understanding policeman advised my getting a LEARNER'S card to stick in my windshield. It would be a help, he said, at my trial.

By nightfall I realized I was far from nowhere in the noble purple hills. A flower-garlanded cottage invited me to lift the brass knocker on its front door. The lovely woman who let me in was a museum specimen of Victorian handiwork.

"I believe I'm lost," I said and when she said, dear me, I said not at all, I rather enjoyed it. It was just supper time, she said, would I not give her the pleasure of my company? Thanking her gratefully, I accepted. When she found I knew her great-nephew at the United Nations she insisted I spend the night.

Next morning I asked if I might give her five pounds of sugar and a rasher of bacon. Knowing fodder was scarce in Britain after the war, I had packed coffee, hams, bacon, and sugar into my car, all sent on ahead from New York. My hostess was quite overcome and the maid held the sugar as if it were a precious thing. They both waved from the doorway until I was out of sight.

On any safari I count letters of introduction as more essential than luggage. And I feel the strange guest should pay a higher than average price for hospitality—a price that was easy to pay in postwar Britain where every household was short-



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handed. In small return for happy days I polished brass locks and grates, waxed beautiful old furniture in stately drawing rooms until it smoked, weeded immense gardens, thistled pastures—greater love hath no man than this—or stooked grain at harvest time.

The roads through Scotland and England were dotted with holiday hikers to whom, when the rain fell hardest, I would frequently offer a lift. Often they walked alone. It puzzled me that I never found a solitary fellow countryman until I reflected on how systematically Americans are conditioned to run with the herd. Just able to toddle, off we go to kindergarten to learn to "get along with other children." Then school, summer camp, and relentless group-training for all the more gregarious sports. To keep the adult well supplied with companions has become a vested interest. No gap is permitted in the round of conventions, get-togethers, or reunions. Travel companies assure the client nothing so calamitous as finding himself alone can possibly happen to him.

But for all my brave tossing of the head, I, too, know moments when loneliness overcomes me like panic. Then, clear and insistent, I hear the call of the herd. One of these occasions happened a year ago. I was headed for Burma and Thailand to use those letters of introduction before they became outdated, like an old passport.

On my way East a wire from the Governor General of Ceylon invited me to stop over at Queen's House in Colombo. I had not intended going to Ceylon nor did I know His Excellency, both good reasons, I felt, for accepting. Someone, I supposed, had asked him to be nice to me should I go that way. Ceylon seemed indicated.

Landing at the Colombo airport, my sails of expectation spread wide, I was met by an impeccably tailored A.D.C. Saluting stiffly, he handed me a note. "How kind," I murmured, and opened the crested envelope. My sails went limp with disappointment. H.E. regretted his inability to receive me at Queen's House—he was hospitalized with a severe tropical fever. Rooms had been engaged for me at the Galle Face Hotel.

As hotel rooms go, I imagine these were nice, but a hot wind blew from the roaring Indian Ocean, rivers of perspiration flowed down my wilting frame, and the water in the big hotel swimming pool was blood temperature. I hate heat! Why hadn't I gone to Lapland, Siberia, anywhere but here?

Drearily I went down to dinner. It appeared to be a gala night with everyone in evening dress, laughing in gay groups. What a horrible thing it was to be lonely. Near me, leaning against a column, I noticed a tall man in fresh white dinner clothes, and heard him speak to a barefoot, long-skirted houseboy. On me the sound acted as an electric shock. He had ordered a whiskey in clear United States English. Without hesitation I crossed toward him, my manner, I imagine, much like that of our Labrador retriever who goes grinning up to everyone the moment he finds himself on a strange street.

"You are American, aren't you?" I asked.

"Yes, ma'am," he said.

"So am I!" My voice gave a happy crack and we shook hands.

"Clare," he called to a woman nearby, "here's a friend, honey"—just like that, "here's a friend." How pretty she was in her crisp organdie dress. I told them about Queen's House, and they said, "Poor H.E., he's quite ill. You must dine with us."

I would, I said. Oh, I would indeed if they'd have cocktails with me first.

"Clare," the American suggested presently—his name was Dave—"why don't you take Mrs. Barlow on a trip around the island?" Clare said she'd love to. She wondered if I'd care to start tomorrow, and what did I want to see.

"Elephants and ruined cities," I said.

"Plenty of both," Dave assured me. "Clare loves to get away from Colombo; we've lived here twenty years. She knows the islands inside out."

Clare said she'd take her baby Austin. "And I'll pay for the gas and hotels," I offered quickly. My new friends looked hesitant. "Please, you must let me," I said. Had not my aunt's old handmaiden died last month and left me five thousand dollars? The legacy made my whole trip possible. They laughed and said, well in that case. . . . I was elated. This was going to be much more fun than Queen's House. "But I'm sorry for His Excellency," I added piously.

Next morning I was awakened by an immense crow cawing at me from my window sill. He hopped to the dressing table, and I told him he was a charming bird. With that he picked up my pearls and held them dripping from his beak.

"Drop that!" I shouted, leaping. He flapped his huge wings menacingly and fixed me with a baleful eye. My door burst open and a white-skirted houseboy made a dive for the crow.

"Lady must not leave jewels on dressing table," he admonished in soft singsong accents. "Crows steal everything ladies and masters forget. I heard Lady call. Breakfast now for Lady?"

"Thank you so much," I said, "but I think I'll have a swim in the ocean first."

"No please, Lady. Sharks will kill Lady. Very wicked fish."

"Sinful," I hastily agreed and decided there was much to learn about Ceylon.

Clare and I were off early for Kandy. The famous drive became more beautiful at each hairpin turn. Soon we were above the dripping atmosphere of Colombo. The great rubber plantations looked forlorn in late October but wide acres of coconut were richly plumed. Tea flourished like mountain laurel on the hillsides.

"How pretty all the little lakes and ponds are," I said.

"Tanks," Clare corrected. "They're reservoirs. The big ones are hundreds of years old."

"Why, there's a seal lying on that far rock!" I exclaimed. "Now how on earth . . .?"

(Continued on page 86)



Portrait Dresses signed by **Celeste**

in **Merrimack** *twill-back velveteen*



The Calmady Children
Sir Thomas Lawrence
Metropolitan Museum of Art



"Juliet" by Celeste — jumper of rich Merrimack twill-back velveteen with exquisite full-length petti-blouse of Swiss eyelet embroidery. Jet black or ruby red. 3 to 6x $25, 7 to 12 $32.95.

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Mrs. Garden and Her Children
John Hoppner
Metropolitan Museum of Art



Three more examples of Celeste's artistry in making little girls look ever-so-beautiful. All in Merrimack's twill-back velveteen. Left to right: "Pinkie"—jet black with pink Irish linen collar, cuffs and peek-a-boo sunburst. 3 to 6x $17.95, 7 to 12 $21.95. "Lady Fauntleroy"—charcoal gray jumper with pearl gray Irish linen blouse. 3 to 6x $21.95, 7 to 12 $25. "Wonderland"—charming jumper with separate organdy blouse trimmed with French Val. Ruby red or midnight blue. 3 to 6x $21.95, 7 to 12 $25.

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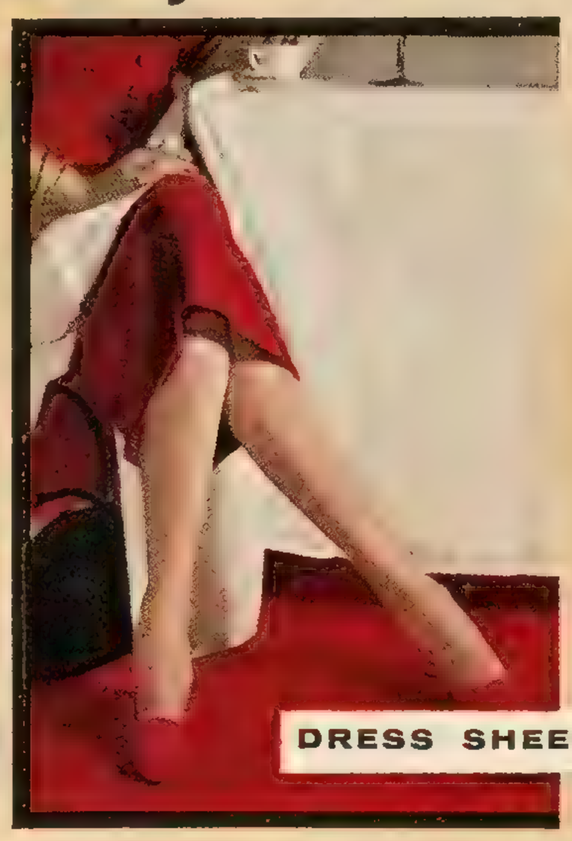
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Left: Silver Sun, a big gleaming earring with Wingback, 10.00. Matching bib-effect necklace, 18.00. All prices plus tax.

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Savini design

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Savini introduces the lean lithe columnar look: the Armando suit with four-button side-vent jacket, in tweed, flannel or crisp worsted. $125.



Eccelenza, Savini's interpretation of the columnar look in a tuxedo. Finest mohair, its jacket satin-edged. $135.

Savini sums up for you, in these six pages, the best of reasons why American men are giving such hearty approval to the Italian influence on fashion. Our keynote collection* was designed in Italy exclusively for the fine stores listed. The lines are refreshing, the fabrics* magnificent, the clothes as much "at home" in New York or Detroit as they are anywhere in the world.

*Literally translated, stitch for stitch, by **D. SIEGEL CO.**

***WORUMBO** and other fine American and imported fabrics. All linings by **BEMBERG.**



Carlo, noteworthy example of fresh silhouette in a double-breasted suit: two-button, with a new distribution of lines for a tall tapered look. Worumbo flannel and other fine fabrics. $125.

The Marco coat of Worumbo's fine velour woolen has a crisp businesslike approach, an easy raglan belted back. $150.

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PHOTOS BY J. J. TWIN

Refreshing addition to the American scene: Savini street-and-sport coats. Left, Riccardo, back-belted, brass-buttoned . . . center, Leonardo, long and tapered, with slanted flap and ticket pockets . . . right, Nino has a Continental's penchant for pockets and caution in buttoning them. Each of fine wool with lively patterned lining, $85. Complementary slacks designed by Savini, $35.



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ZAPETTI'S Continentally-styled lightweight shoes for a new measure of smart comfort: a slip-on and a 2-eyelet medallion tie by Milford, both ready for smooth transition from business to formal wear. Supple calfskin, glove lined. $18.

Savini sums up the suburban look: Left, the Renato knee-length carcoat, $145 . . . the Renato four-button suit, $125 . . . in covert or gabardine. Colorful patterned waistcoat to match topcoat lining, $20. Right, the Pioggia Continental all-weather coat by Blauer, of fine water-repellent gabardine, $65.



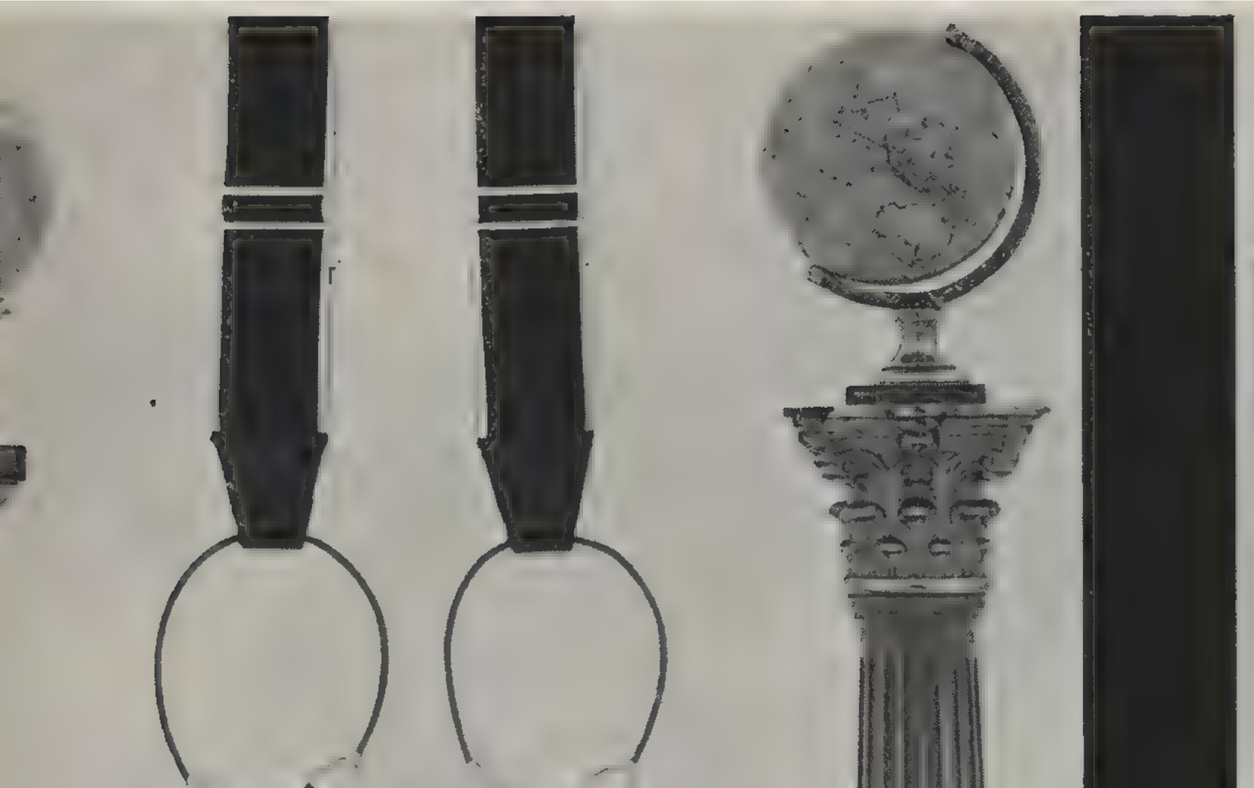




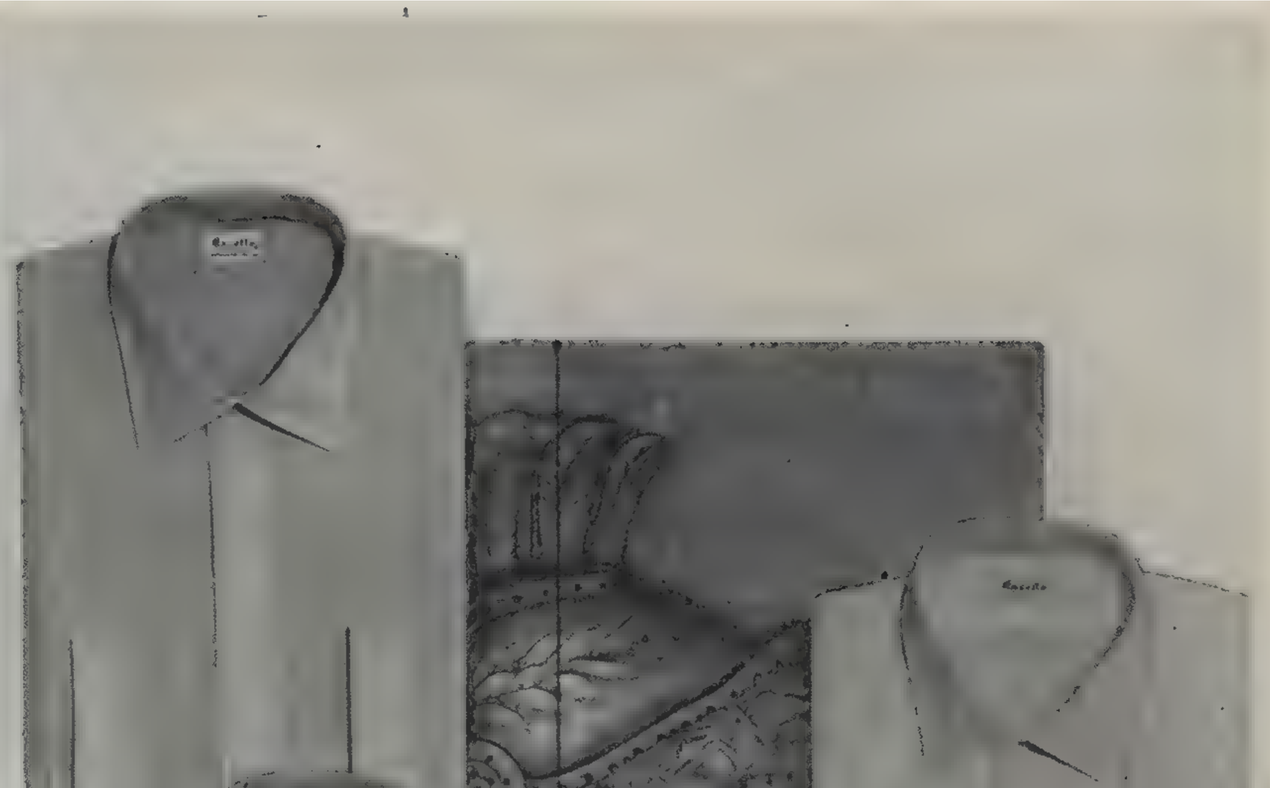
DANIEL HAYS gloves are shorter, snug-fastened for longer, narrower sleeves. Fine mocha suede (black preferred), finger-free, $10.00. Dress pair of African suede, $7.50. Featherweight pigskin, $8.50. Cabretta sport gloves with insulated lining, $7.50.



DOBBS "Overtone", appropriate topping for Savini clothes, its colors blended with a subtlety rarely come by. The look is new, lively, immensely refreshing. $16.50.



PARIS belts and braces designed by Nicholas di Giovanni. Linked belt of Bering sealskin . . . . cobbled-edge belt of hand-boarded calf . . . braces of imported webbing tabbed with calf. Each, $7.50.



EXCELLO Continental shirts with the new tapered sleeves, Italian cuffs and collars. Satin-striped dinner shirt, $8.95. Fine chambray business shirt, $6.95. Pin-striped madras with Roman cuff, $6.95.

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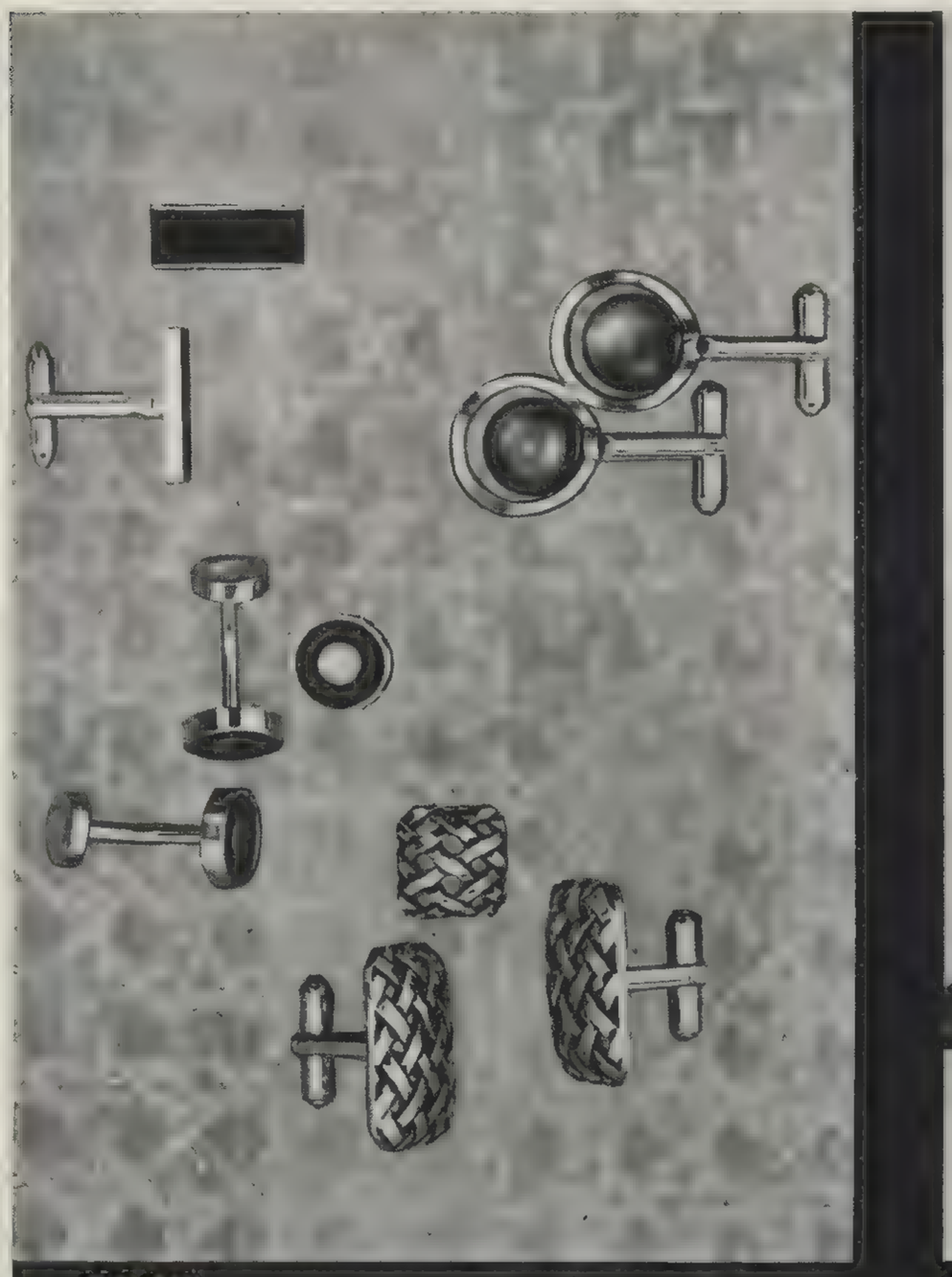
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D'BARRY accompaniments: Genuine Ebony Links in silver-finish mountings, $7.50 . . . Simulated Moonstone Links set in "rings", $5.00 . . . "Post" Links, enamel border, $7.50 and Tie Stay, $3.50 . . . Basketweave Links, $5.00 and Tie Stay, $3.50



EXCELLO cravats, Continental slim look, in rich fabrics. Figured woven silks, $2.50 and $3.50. Deep-toned silk rep stripe, $2.50. Hand-blocked wool challis, $2.50. Cummerbund and matching bow tie, $10.

TANG, Gourielli's clean, outdoor scent in grooming aids for sportsmen: after-shave lotion, $1.50* . . . cologne, $2.50* . . . talc, $1.50*. We show Body Tang, rubdown with built-in deodorant for after-shower, $2.50*.

COLLECTOR'S ITEM: handsome apothecary jar filled with Tang cologne, $5.50* . . . or after-shave lotion, $4.50*.

"HERE'S HOW", individual cocktail shakers of refreshment: after-shave lotion, $2.50* . . . cologne, $2.50* . . . talc, $1.50* . . . soap too, 3 cakes $3. The scent is subtle, bracing, right for street and dress clothes.



*Plus Federal Tax.



TONE, Gourielli's new after-shave cream that doesn't show, uses beneficial milk proteins to relieve dryness and roughness, makes skin feel good, $1.50*. Worth attention: Gourielli's Deodorant Stick for social security, $1.00*. Medicated Cream to clear up surface blemishes, $1.00*.

ARTCHIL GOURIELLI believes men like to feel as good as they look. Working in the laboratories of his famous wife, Helena Rubinstein, he has come up with a series of fine preparations that make good sense to men who know that clothes are meant to enhance (not make up for) a smart appearance.

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NYLON BLOUSES

Left: sheer nylon, finely tucked front and back; with hand-made nylon flowers and hand-detailed collar. White, pink, blue, or beige. About $11. Center: sheer nylon, tucked front and back, with hand-smocking framed in flattering squares. White, pink, blue or beige. About $11. Right: imported hand-run nylon lace. Neatly fitted to wear tucked inside a skirt or out. White. About $15. All in sizes 32 to 38.
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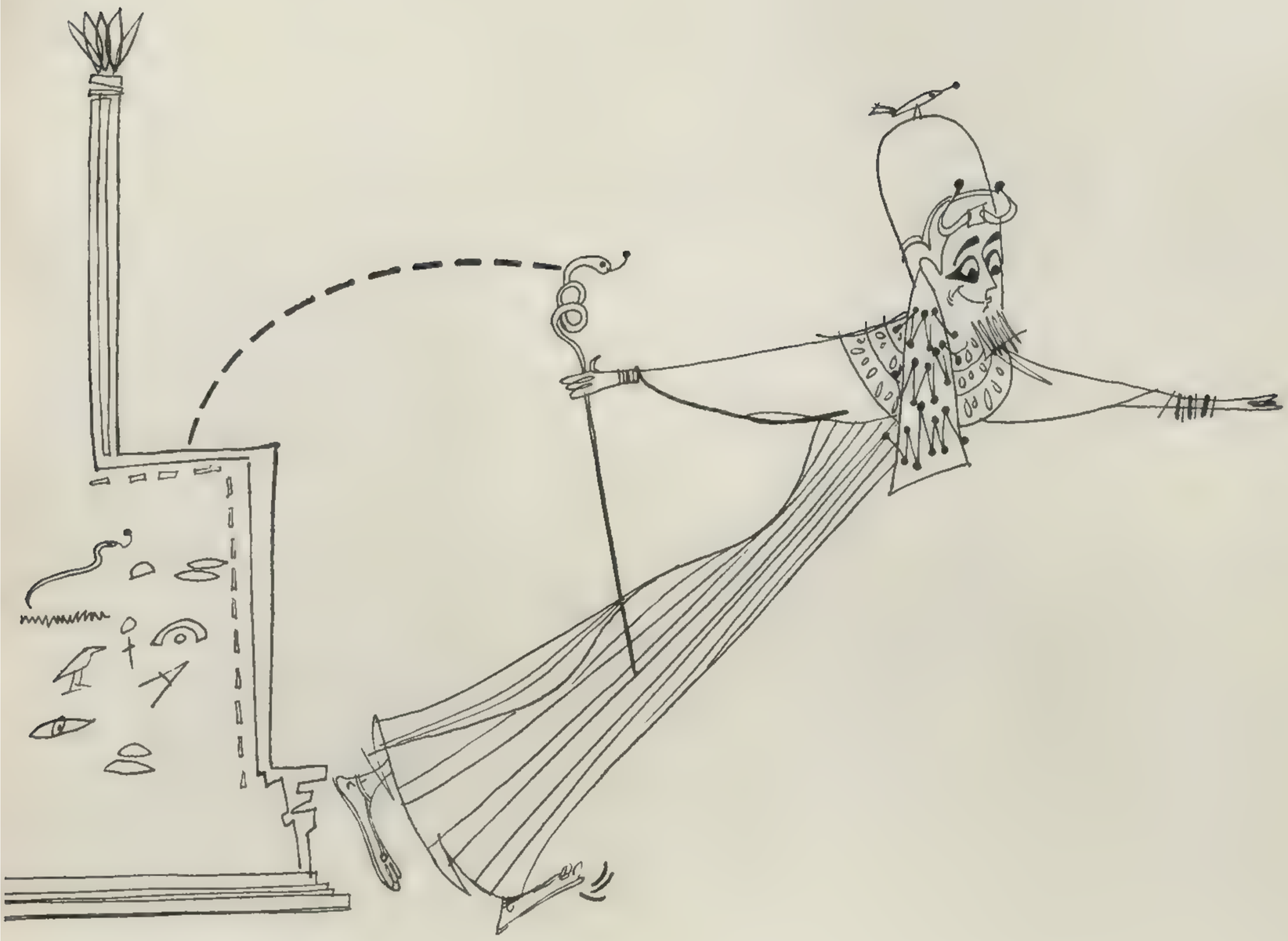
To be seen after five...
the soft-spoken elegance of silk-faced peau de soie.
Left: Suave curve with a hint of glitter.
Black, claret red, radiant blue, winter navy. About $40.
Right: The all-occasion costume suit,
its dress shaping a circle decolletage.
Black, winter navy, radiant blue. About $60.
Both, sizes 12½ to 24½; 16 to 44.





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(purple edge) for slender or small legs. Sizes 8 to 10½	(green edge) for average-size legs. Sizes 8½ to 11	(red edge) for tall, larger legs. Sizes 9½ to 11½

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SOLITARY TRAVEL

(Continued from page 57)

"It's a crocodile with a nasty disposition," Clare said.

"Dear me, the animals on this island don't seem to be very cooperative," I said. "Won't any of them make friends?"

"The elephants couldn't be nicer. We'll see them working around Kandy."

We pulled into Kandy at noon. I knew it to be one of the most sacred places in the Buddhist world, where we would see the Temple of the Tooth. Let's face it; the temple is a tawdry, shapeless, untidy mess. Because shoes profane hallowed ground I burned the skin of my bare feet on the sun-cooked gravel. Soiled bits of cotton cloth hung like forgotten doll's wash about the enclosure, ex-votos from the pilgrims. Fading frangipani blossoms were browning on aluminum-topped kitchen tables outside the temple, pathetic tribute to the Holy One from those who could afford no more.

"We'll spend the night in Sigirya," Clare said.

"Ruins?" I asked.

"Rubble," she said. Clare never used unnecessary words; she knew, too, how to wire ahead for rooms in the comfortable bungalow hostels scattered in strategic spots over the island.

Sigirya, a huge curving rock, rises several hundred feet out of flat jungle. On the summit a king once built himself a palace, temple, or whatever the last archaeological survey decides to call it. In any case, I viewed it with alarm. I so dislike a height that were I an inch taller it would bring on a dizzy spell. Besides the rock is shaped like a double tomato.

"We climb that?" I asked in horror.

"There are slits for your feet and a sort of railing," Clare said.

I found both most inadequate and am certain that if the king once got up he never came down again. A single immense lion's claw at the base of the rock and some frescoes in a cave only add to the mystery of the ruins.

The buildings on top were, as Clare had promised, rubble. Below us the silent jungle stretched to the day after tomorrow. On the left the mountains drew a saw-toothed, sapphire silhouette. Finally hunger brought us down to an unappetizing breakfast; food, one regrets, is universally bad in Ceylon. Then on to Polonnaruwa, a name that rolled on the tongue as if on ball bearings.

Polonnaruwa and Mihintale close by struck me instantly by their resemblance to pre-Columbian ruins in Mexico. The square and rectangular shapes, the ornamental string-course running in horizontal bands, the whole feeling is similar. This architectural brotherhood is just one more archaeological puzzle.

Unlike anything else, however, are the dish-cover-shaped Buddhist *dagobas*, bulbous blinding white temples built solid as a hill without opening or inner chamber. They are all domes—smooth half spheres, plastered, white-washed, and topped by tall spikes. Where hills rise, hundreds of broad shallow steps pour gently downgrade from the shrines. To scent the pilgrim's way, temple trees, planted on either side, drop white waxen blossoms, one by one, face down on the warm stone.

From Polonnaruwa the singing syllables of Anuradhapura called us on. For hours Clare and I strolled over the ruins of a vast city. Three thousand years old? No one seems sure. Clusters of granite posts shaped like railroad ties stand upright from low stone platforms. Little visible indication remains as to what kind of building the posts supported. Workmen of fine skill mitred the heavy platform mouldings; the great stones of a king's double-pooled bath still fit with paper-thin joints. The Sacred Bo Tree, a slip from the original tree under which Buddha obtained Enlightenment, grows here. In Anuradhapura, the most immense of all the *dagobas* balloons in the tropic sky. It is said to have been the size of the Second Pyramid of Gizeh and rises from a terrace of life-sized elephant heads. The *dagoba* has the beauty of any simple geometric form enormously enlarged.

Then, without warning, three weeks early, the monsoon broke. The air was so charged with water that breathing, I felt, might cause death from drowning. In every room electric fans turned to ice the bath of one's own perspiration.

"This is when everyone catches a hideous cold," Clare said cheerfully. "Impossible to get rid of it until the rains stop."

"When is that?" I asked.

"Oh, not for weeks. Have you had dengue fever? . . . Everyone gets it sooner or later. It's pretty grim while it lasts. We might as well go back to Colombo, we can't do any more sightseeing."

"Have you had malaria, too?" I asked.

"Of course, we all have."

"But I thought DDT . . . "

"I know, but they seem to miss a mosquito or two. Here's a wire from Queen's House. H. E. is well again and hopes to see you."

I scarcely heard her. Burma, Thailand—it would be steaming hot there too. A letter from our Ambassadress in Bangkok said they feared the floods would last three months. All at once I knew the trip was sounding grimmer to me at every moment. But—and now my spirits took sudden wing and soared—who said I had to visit Thailand, or Burma either? I was alone; if I changed plans at the last moment, no one would be put out.

"Clare!" I cried. "Do you think we could get back in time for me to catch the morning plane to Bombay?"

"Easily," she said. "But that's not the way to Thailand."

"No, but it is the way to Hammamet, and a nice dry desert with cold nights, and a beautiful white Arab house that belongs to a friend who has been asking me to come there for years."

Clare slid into low gear to guide the Austin through deepening puddles.

"You can get enough of the tropics," she said. "How I wish I could go with you."



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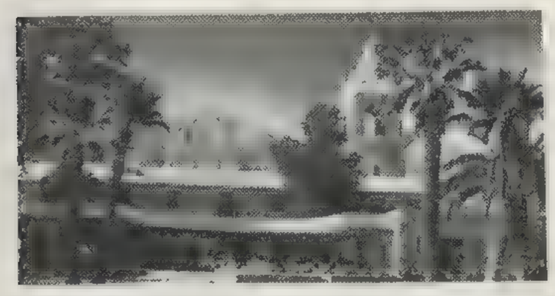


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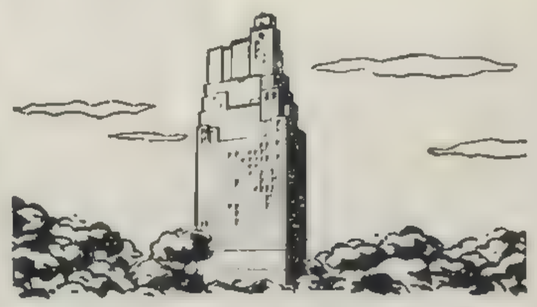
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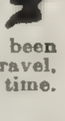
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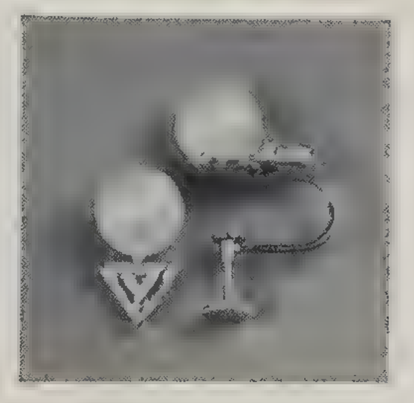


Photo courtesy of Charm

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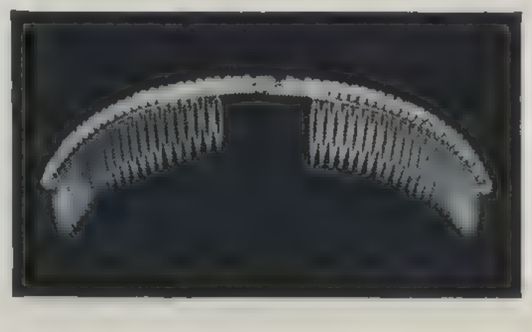
Coiffure earmark: the hair here, swept back the new way—to bare the ears; then, breaking up and out into gentle, little curls. It's soft, almost fluffy at the back, but never out of control. A Julius Caruso coiffure, for a woman with clearly-defined features. Julius Caruso's Salon, 72 E. 55th St., New York 22.



Gentle jewel: beautifully cultivated look—cultured pearls of a nice discreet size, set with triangular diamonds. Good combination, this: it's right for big days, little evenings. The pair, $120 including tax, postage. Merrin Jewelers, 530 Madison Avenue, New York 22.

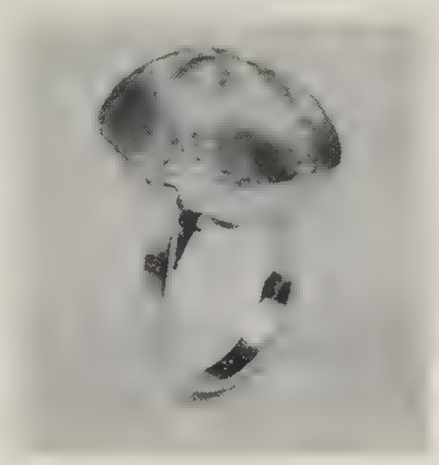


After-six coiffure: same Caruso coiffure as above, here with a figure-eight hair piece applied. The look now: rather more adult, a great deal more formal. Consult Joseph Fleischer for the hair piece, which he can match to your hair (the colour, texture, highlighting, will be the same). 12 West 27th Street, New York 1.



Ascendant fashion: jewelling for coiffures. This plastic hair band set with rhinestones, three deep, is hinged so you might wear it in a variety of smart ways—as a widow's peak (wear it higher than your own); as a band; around a chignon. Clear or tortoise plastic. $5. By Ben-Hur, at Lord & Taylor, 434 Fifth Avenue, New York 18.

The all-gold ring: even the "stone" is gold—a dome of a new kind of gold, that has been engraved to a new velvety patina, and set on a plain gold band. A real jewel—it's 14 karat. $69.50 inc. tax, ppd. Georges, 550 Fifth Avenue, New York 17.

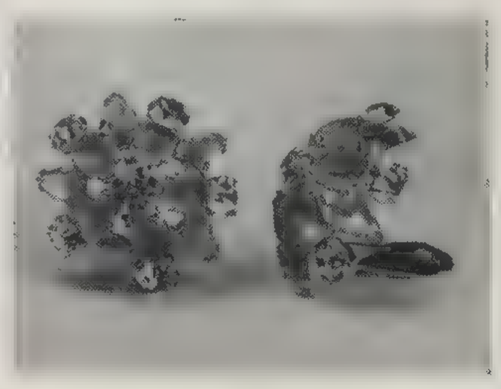


HOUND

...special lighting effects



A swathe of white mink: to wrap gracefully (requires no effort, it's cut that way) around your shoulders, above the new dinner-bell skirts. This stole, of Emba Jasmine mutation mink, has a white satin and sari-embroidered lining. $895 including tax, postpaid. Benn Mandel, 370 Seventh Avenue, New York 1, N. Y.



Glitter and glimmer: earrings with two kinds of lighting—clear and opaque stones. They're large; would provide almost all the jewelling needed for a dinner sheath or a theatre suit. They can be amethyst or topaz colour. $7.95 inc. tax, ppd. Aimée Lee, 545 Fifth Ave., N. Y. 17.



Expansion program: the new large evening satchel. This, from a whole new school of more evident evening accessories, has the area and authority of a daytime bag; but it is sleek black satin—smart lighting for black velvet, pale brocade. The satchel, by Coronet, $15 ppd. Charles Sumner, 16 Newbury Street, Boston, Massachusetts.



More gentle jewelling: a choker necklace of fine gold mesh, gold links, wrapped with cultured pearls. This, for a woman who's looking for the delicacy and finesse that's fashion-news in jewellery. The necklace (14-K gold), $275 including tax, ppd. Johnston Jewelers, Waldorf-Astoria, New York 22.

MIEHLMANN



Sterling new qualities: a compact and comb made of sterling silver that's been engraved to a new satiny lustre. Brilliant equipment for a new evening satchel, they're both made in Italy. Compact (2¾ inches square), $25; silver-cased comb, $10. Both inc. tax, ppd. Barra, 519 Madison Ave., N. Y. 22.

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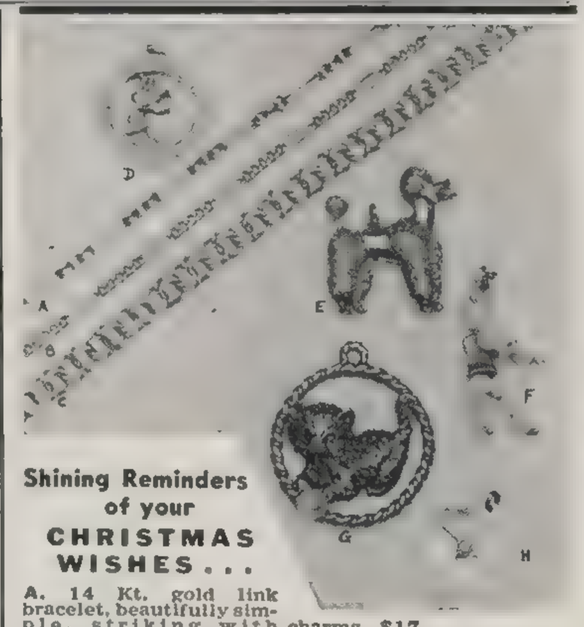


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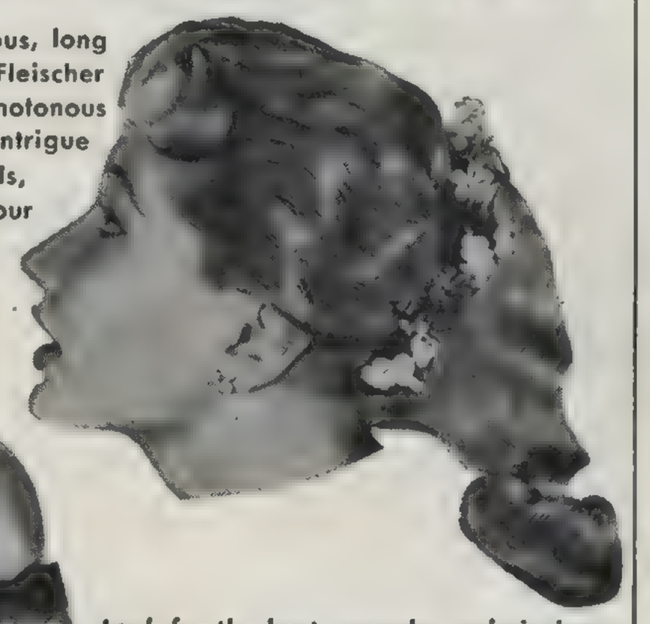
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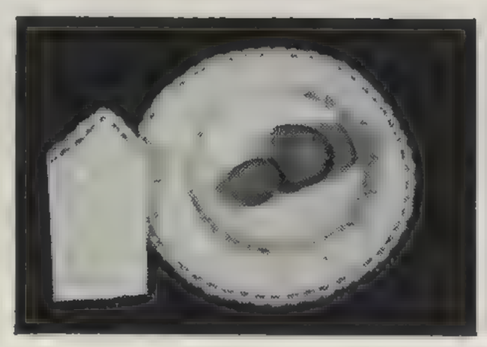
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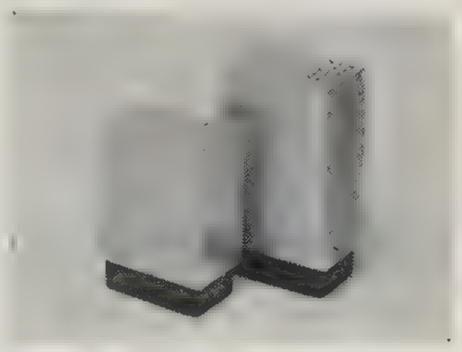




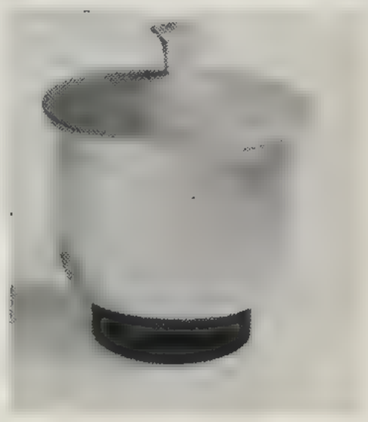
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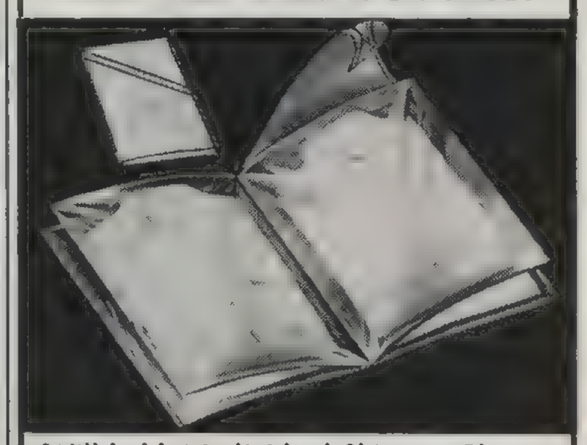
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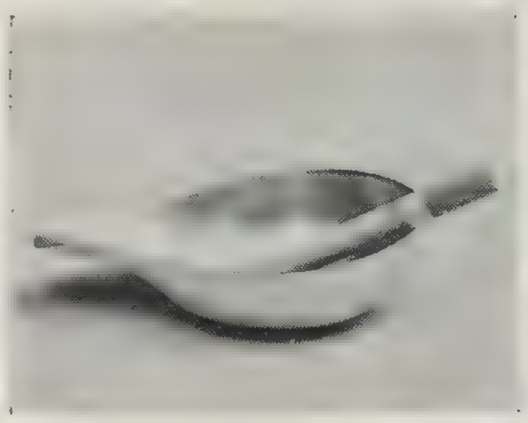
HOUND

...new housing projects

Centrepiece de résistance: a white alabaster fruit bowl from Italy that would be handsome on a table, sideboard. 7½" high, it is $9.95 ppd. We show it with *trompe-l'œil* fruit of coloured marble, $18 the dozen. The grapes, $6.50 a bunch. Tomorrow's Heirlooms, 134 Liberty Street, New York 6.

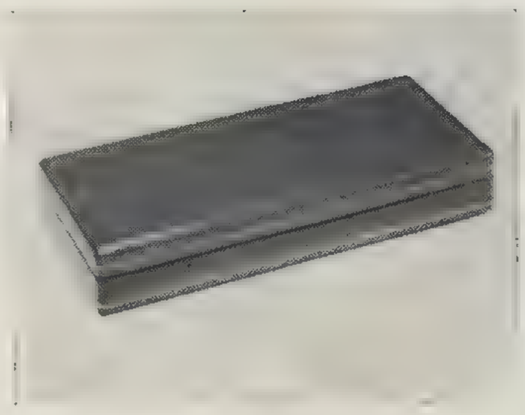


Old form, new usage: this, charming copy of an antique pap-boat that makes an excellent ash tray for a house of any period, and for almost any room in it. It's sterling silver, $15 ppd. Robert Ensko, 682 Lexington Ave., New York 22, N. Y.



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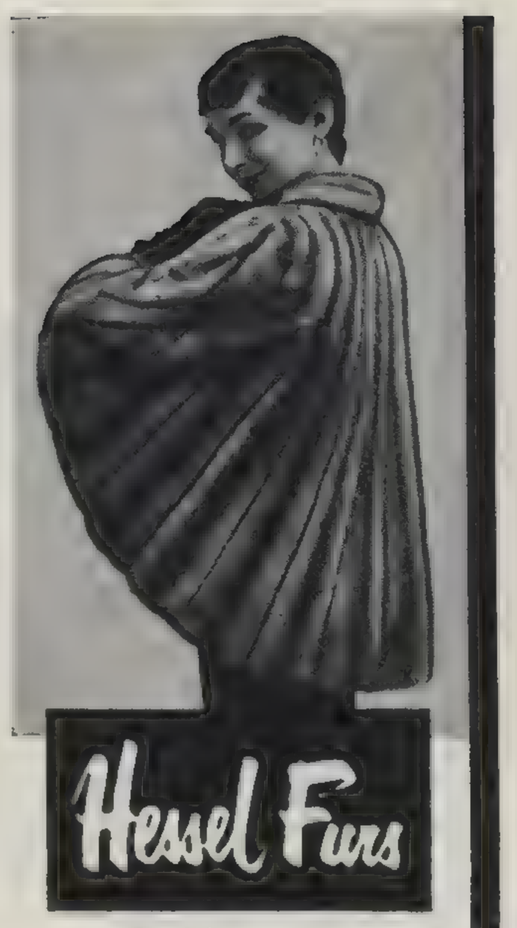
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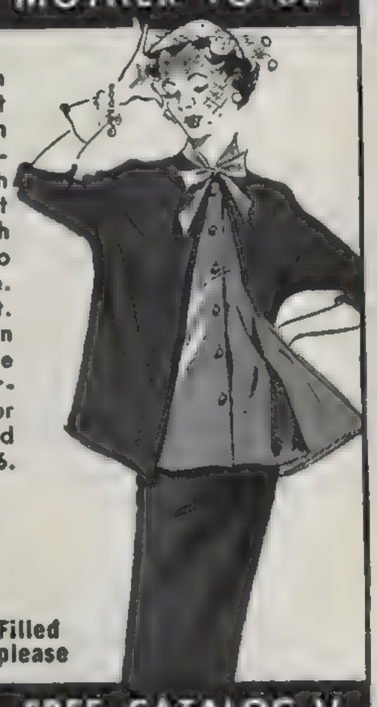
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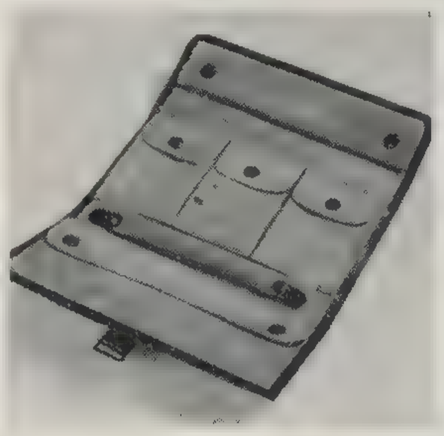
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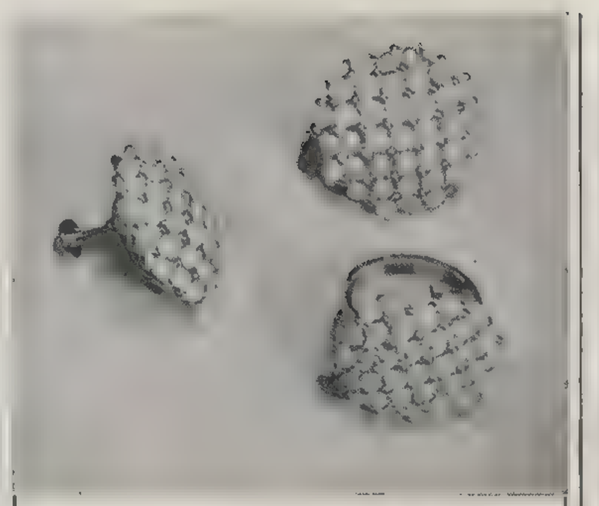
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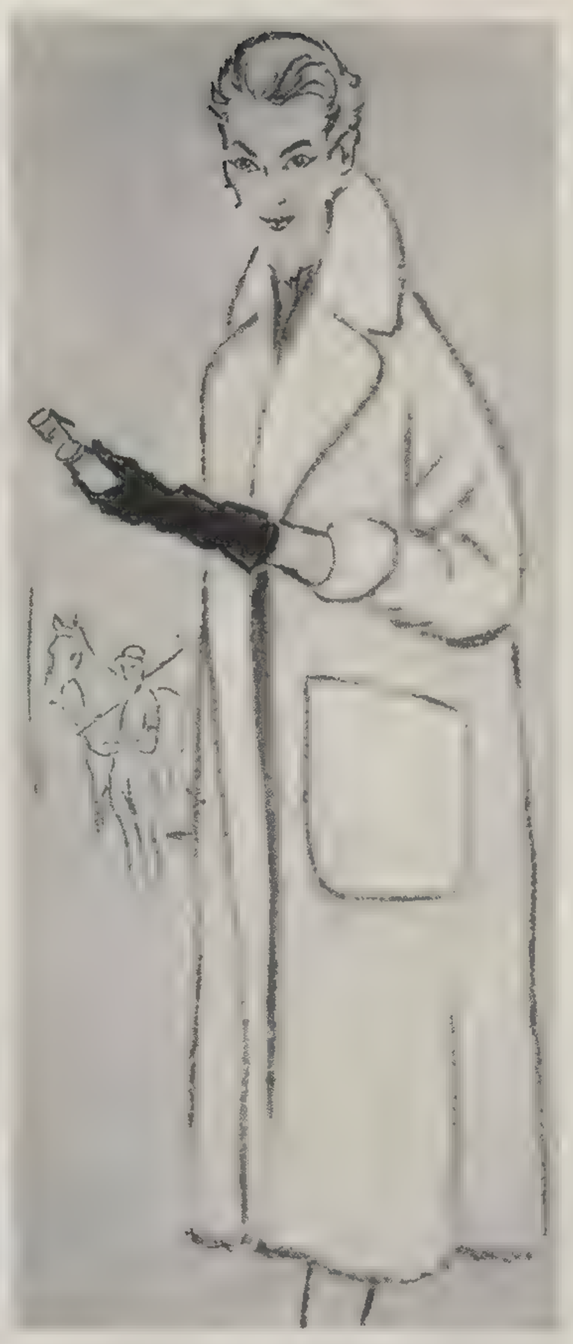
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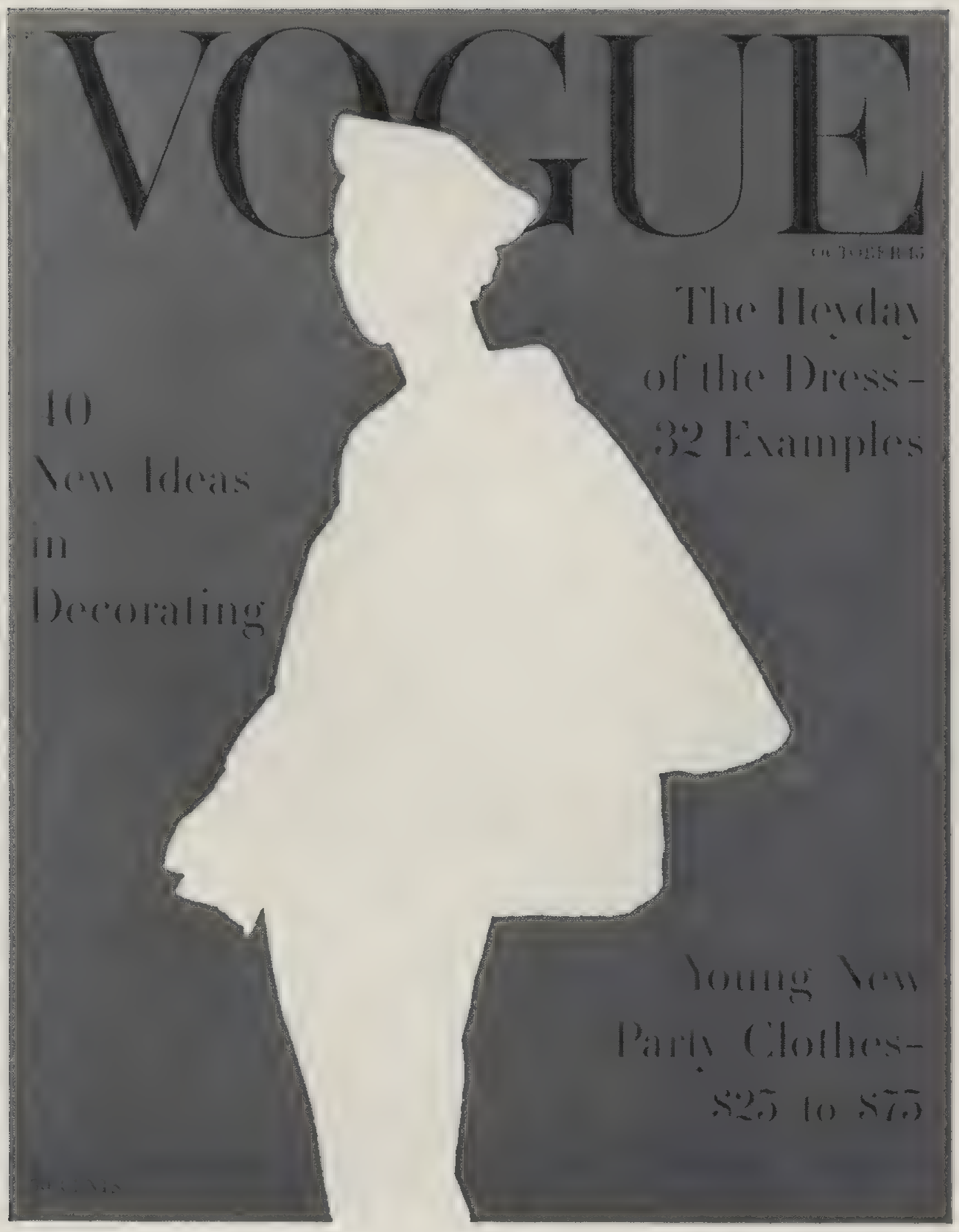
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the October 15 issue

of VOGUE

covers: ***The heyday of the dress—32 examples of dresses in fashion at this moment—and the newest things happening to dresses in the form of capes, coats, fur touches.***

40 new ideas about decorating—Enough (and different enough) ideas to change your whole feeling about your house. VOGUE shows new ways to use colour for character, warmth, emphasis, illusion.

Clothes for the young party season—VOGUE's collection, $25 to $75, all in junior sizes, all selected for the maximum news and flattery, for big evenings, little evenings.

this issue of VOGUE, on your newsstand October 13.



european travel: american plan

Here, and on the next five pages: a quick tour of European capitals, done in American style—and specifically, in *American fashions.* You'll see costumes by famous American designers—and you'll see how beautifully adaptable they are to Roman moonlight, to Parisian dawns. Proved here in wool, in satin, in fabulous color: that a costume labelled "Made in America" no longer means "Stayed in America."

Each has been designed for the American figure—which has long been the subject of admiration and regard in international circles. And what's the American figure founded on? A Warner's foundation.

Now, see what a wonderful Tour of Beauty can be made with American designs—in league with American Foundations.

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COSTUME: DAVIDOW

How to wear a suit in London. London is a man's town . . . where a woman must know how to wear a suit with devastating authority. Here, an example of the talent to be developed: a slim, lean costume suit that holds its own beautifully anywhere in the world. All the lines are new and narrow—at the shoulders, through the skirt. By Larry Aldrich in Forstmann doeskin.

HAT: MR. JOHN

SHOES: I. MILLER

Travel can be so broadening—especially when it involves roast beef and Yorkshire pudding. To assure the smooth, lithe lines demanded by the most demanding suit: Warner's pantie girdle of light-as-a-fog (and twice as persistent) power net and lace . . . perfect under a suit. #154, in pink, white, or black . . . $10.00. Matching girdle #153 . . . $8.95. The bra, #2280 at $3.95.



How to go to the Opera in Paris. Perhaps it used to be presumptuous to bring an evening dress to Paris. But here's gold (gold satin) exported from America, to light up the Paris night. Shown at the opera—where one goes as much to be seen as to see: a stem-slim skirt, falling into a fan of soft folds at the back; the gentle bosom line, an artful gathering of ripples. By Ceil Chapman.

GLOVES: KISLAV

JEWELS: TRIFARI

The sheath beneath the sheath: a low-backed Merry Widow* (and there's something essentially Gallic in the whole Merry Widow idea that Warner's created). Very new in its easy, gentle outlook on life—particularly night life. A thin film of foam lines the cups, for never-before control. In nylon and acetate lace with nylon elastic marquisette. #3356 in white or black. $27.50.





Merry Widow Corselette by WARNER'S

How to drink coffee in Vienna. In Vienna, coffee is a way of life. It occupies a good part of the day; it involves conversation, magnificent pastry, charming women and gallant men. Here, a late-day dress of brown silk satin for this fine old Viennese custom . . . the torso, long; the bosom, high; the look, looking bare—yet with the coverage of tiny sleeves. By Adele Simpson.

Invisibly responsible for the beautiful effect and destined to be seen (though hidden from view) throughout the coming season: Warner's very new Merry Widow.* With a higher, rounder bustline; a longer, easier waistline; nylon Alencon-type lace with elastic marquisette. #1327 in pink . . . $16.50. #1317 in nylon marquisette, white or black . . . $15.00.

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How to greet the Roman dusk. Sparkling fountains . . . gaiety in the air . . . a great love of beauty and of living—these are the qualities that make Rome an unforgettably special place. Here, a dress for doing wonderful things in: a matter of textured design and graceful shape. It's all lace, all covered — the hemline and neckline with mink; and to the wrists with more lace. The bodice—taut; the waist—small. By Trigere.

LINGERIE: VANITY FAIR

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HAT: JOHN FREDERICS

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

OCTOBER 1, 1955

COVER

Little suit, late-day, with a big fur muff—
and it's here in a wonderful combination
of colours: garnet-red velveteen
with golden red fox. The suit,
by Ben Zuckerman, about $255.
This, the muff (naturally red),
the velvet beret (new location for a jewel):
all, Henri Bendel. Suit, also at
Dayton's; Neiman-Marcus.
Verdura jewels—diamonds, gold,
and cultured pearls. The lipstick:
Henri Bendel's new "Merrie Merrie."



PENN

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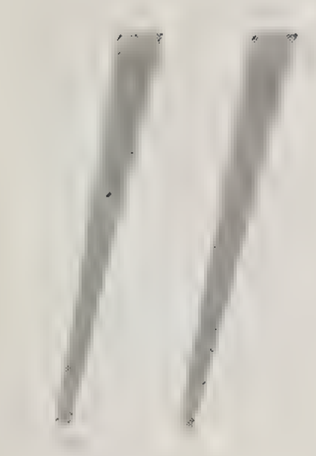
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Germaine Monteil

Vogue's eye view of the woman who's within an inch of fashion



Every woman about to read this issue: that's the woman who's within an inch of fashion. For all the wherewithal is here for smartness, with one exception—a fitting room, and that's where just a jot can make or mar a fashion now. Vogue's solution: this inch, here—take it and apply it to every clothes-choice you make. The new casque hat, for instance: see that yours sits only this one inch above the eyebrow. Watch slip-sheath dresses: this inch is an important part of the fit; makes it sinuous and not cleaving. Watch the suit. If it's semi-fitted it's an inch closer to the waist; and the closely fitted suit is news with a jacket an inch shorter. The longer short evening dresses? At mid-calf, they're fashion; carelessly calculated, they can look like misfits. As for long dinner sheaths, an inch clear of the ankle is correct; on long full skirts, new inches of train add miles of fashion. And if there's not an inch of bare arm showing, you're looking at one of the newest ball dresses. And there ought to be a bigger jewel at the centre of a new, covered décolletage. Above all, look for a measure of fur everywhere—it's a fashion-essential; don't yield an inch on it.



First fur dash: little-suits with big fur muffs

Simple direction that can keep a woman on a smart fashion-course this winter: watch the fur-dash. The trend is strong in the American collections, and Paris more than substantiates it—the touch of fur, from a mere modicum to a generous armful (as here), is apt to be a tip-off to the top suit, coat, or dress. Now, fur is a nice luxurious thing to have around—but that's not the point. The new fur-dash does more, does this: gives a whole new look to the silhouette. For instance, a big fluff of fur collar adds smart new bulk at the shoulders (very Paris, this line); a mink interior gives a casual camel-coat a new kind of city elegance. And here, via big fur muffs, these understated little-suits take on new authority—and a famous appeal: few fashions have ever surpassed the muff for feminine allure. *Facing page:* Tweed little-suit with three big fashion talking-points: it's in one of the new darkened green colours (a black-flecked wool); it has the new bolero-length jacket; and there's fur-dash added here—a raccoon muff. Suit (jacket, skirt, and black worsted jersey blouse), by Samuel Winston; $200. Costume, muff, Trifari jewellery: Henri Bendel. Costume, also Hudson's; Henry Harris. *Right:* The mere everything of a suit—gold worsted tweed with a pure and simple cut, shorter jacket, the addition of a black-dyed Canadian fox muff. A Paul Parnes suit (jacket plus sheath), about $175. Costume, muff by Winter: Bonwit Teller. Costume, also L. S. Ayres; J. W. Robinson. Emme hat.

HORST



Tweed with raccoon

Tweed with black fox

Little-suit, in a
large fluff of fox



Belted tweed, with
the plus of fur

Suits with fur dash

Left: Big fox fluff on a city little-suit—a collar that supplies the dash of fur and the newest look in Paris or America: soft bulk at the shoulders. A Miss America jacket-and-dress, in brown wool broadcloth with brown-dyed Canadian fox; $175. Henri Bendel; Woodward & Lothrop; Montaldo's. Mazer earrings, also Henri Bendel. *Right:* Young new look in the little-suit, belted brown tweed jersey; furriness added—a Russian lynx muff, a furry casque hat. Suit by Jane Derby (about $235), Marvella earrings: Bonwit Teller. The suit, also at Harzfeld's; Neiman-Marcus. Muff, by Revillon. Hat of brushed yellow beaver-felt, by Emme.

HORST



Coats with fur dash

Left: Dash of luxury for the greatcoat—wide margins of mink, on camel-beige wool. And the fur, and the close high fastening, give an elegance of line and look that's new to camel coats. By Ben Zuckerman, in fleecy wool and Emba Autumn Haze mutation mink. At Bergdorf Goodman; Nan Duskin; I. Magnin. *Right:* Deep-city polo coat with the dash of fur—dark grey Lesur wool, natural ranch mink collar, single-breasted cut, low-belted back. More dash added here, a mink muff. Coat by Nettie Rosenstein, and earrings: Jay Thorpe. Coat, also Hutzler's; Dayton's. *Both pages:* Sally Victor casque hats.

City greatcoat;

nice amount of mink

HORST

Polo-coat elegance;
mink additions

Black velvet pillar;

black fox bands



Fur dash for evening

Left: One of the pillars of the Traina-Norell collection—a slenderness of black silk velvet glistened at shoulders, hipline, and hem with bands of black-dyed Russian fox. A tunic over a quite separate skirt, it's a dress for big private-house parties only—and one of the most spectacular likely to be there. Henri Bendel; Dayton's; I. Magnin. The earrings by Gale: Henri Bendel. *Right:* The news of wool for evening, and the dashing plus of fur—Trigère's close, fine curve, with a civet cat bolero to jacket its new bow-tied halter décolletage. A new look for dinner parties, first nights—and sure allure for the woman with the slenderness to wear it. Costume, and the gloves by Superb: all, Jay Thorpe. The costume is also at Marshall Field; Neiman-Marcus.

Wool dinner sheath, shouldering a civet bolero

HORST





Persian lamb with blue-black mink

Otter collaring
Alaska sealskin

The dash of fur—on fur Here's where the news about fur goes double: two fur coats luxuriating in collars of contrasting fur. *Left:* Black-dyed Alaska sealskin collared with natural Labrador otter—romantic new look involving two of the sturdiest furs in existence. It's single-breasted, but not single-minded: smart day or late day. Lord & Taylor; Hudson's; I. Magnin. *Above:* Blue-black Umpa ranch mink on the youngest-cut-ever of black-dyed Southwest African Persian lamb (Hammer Brand). It's double-breasted, three-quarter length—and very good fur advice for deep-city. Altman's; L. S. Ayres; Dayton's. *Both pages:* Fredrica furs, with Emme casque hats, Gucci bags, Cartier diamonds-in-gold. The car: the new Jaguar Mark VII M, a high-speed sedan with some pretty dashing furnishings—real leather, carpets; walnut woodwork; a built-in jewel case.



One of Balenciaga's heady new tulle hats—
a spun-sugar confection of white tulle,
further sweetened with satin ribbon and a pink rose,
set straight on the head,
and assigned to afternoon and after that.
In America, at Bergdorf Goodman; I. Magnin.

Balenciaga hats—
pale tulle and toys



Another pale tulle delicacy,
to start the day
any time after noon.
This, the new deep-set casque
of pink tulle, with a
clump of pink feathers
at the front.
In America, at Bergdorf Goodman;
I. Magnin.

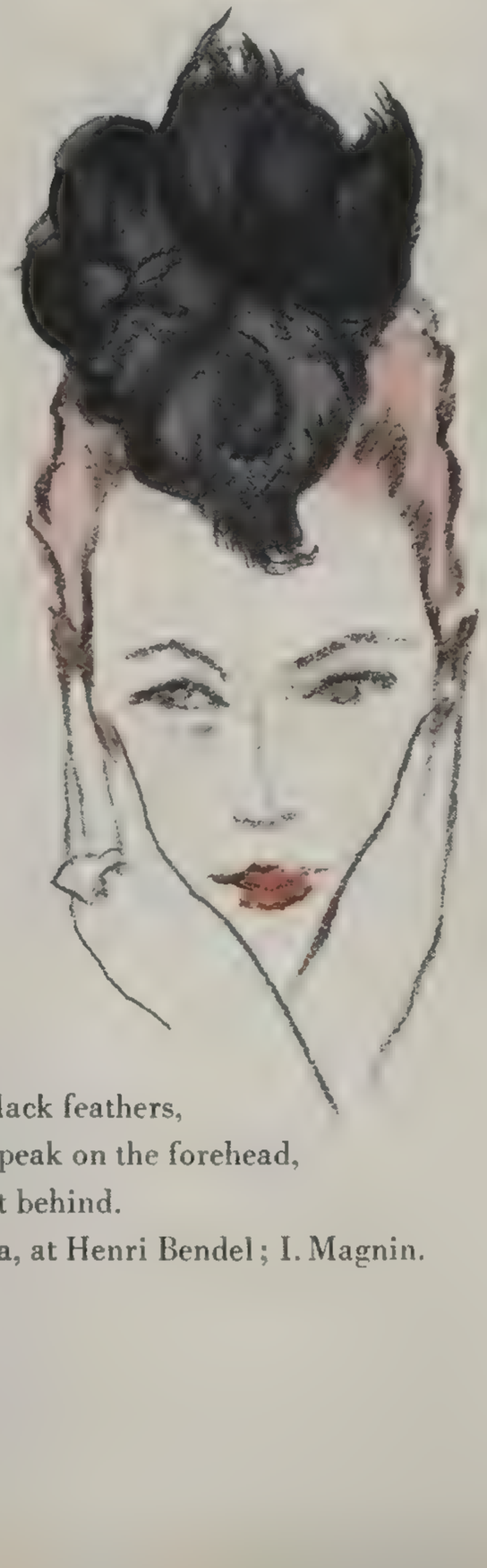


A wide flattened drum of
white tulle—nothing but
marvellous muffled shape,
and a little satin ribbon.
To be worn on a very proud head,
and set firm and straight as a crown,
like all these tulle hats by Balenciaga.
In America, at Bergdorf Goodman; I. Magnin.



For evening, Balenciaga shows
tiny toy hats, gala as party favours
(perhaps designed tongue-in-cheek?
—and to be worn that way).
Here, an organ-grinder-monkey's hat of red satin,
with a fluff of feathers. In America, at Macy's.

More news from Balenciaga's toy department,
meant to amuse and enchant—
a monkey hat of black velvet, thickly crusted with jet,
with a burst of pink feathers at the side.
In America, at Macy's.



Toy bird-on-the-brow—
a swoop of shining black feathers,
pointing down to a widow's peak on the forehead,
flying up to a crest behind.
In America, at Henri Bendel; I. Magnin.



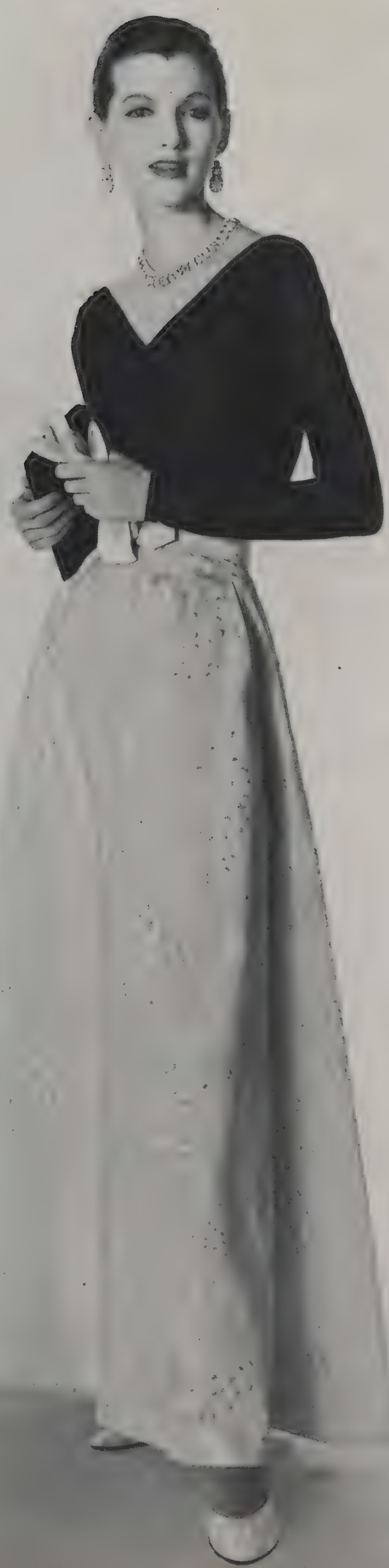
The new evening Orientation

One of the most alluring influences on evening fashion (and it's operating on both sides of the Atlantic): a cut that's exotic, Asiatic, that adds beautiful new flavour to a ball dress or to the facet of a jewel. *Facing page:* New Orientation for gold, diamonds, pearls, emeralds, sapphires, from the collection that resulted at Van Cleef & Arpels after an expedition to India. The best ideas of two worlds are combined here—and the product is magnificent jewels with a new simplicity: earrings that are grape clusters of emeralds and diamonds; bangles and a bombé ring fluidly striped in precious stones; and a necklace that's a crochet of pearls, diamonds, and emeralds, with an elegance that's as right for a sweater as it is for a big evening dress. *Left:* Dior's obi dress of ivory satin, the Oriental panel continued around the shoulders to form a stole. There's a twin for this in his collection—of black velvet with an ivory obi. The dress shown here, in America at Lord & Taylor.

HENRY CLARKE RUTLEDGE







Brocades: evening news, the long form

Arriving in the American and Paris collections: noticeable amounts of brocade for big evenings—taking many beautiful new shapes, shimmering in beautiful new ways. *Left:* A glorious profusion of yellow tea roses brocaded on silk satin, and a new look for the ball dress—trained but sleeved, with a deliciously modest décolletage. By Galanos, at Lord & Taylor; Frost Bros.; I. Magnin. Diamonds: Harry Winston. The rose on the lips: Elizabeth Arden's new "Oriental Pink." *Right:* White brocade flowers on a slender white flare; and a close, covered top of black matte jersey—a new, rather casual elegance for any big evening short of a ball. By Jane Derby (in rayon), $235. Bonwit Teller; Wanamaker's, Phila.; Hudson's.

PENN



New evening
brocades,
the short form







PENN

Facing page, above: Floral geometry brocaded over beige lamé—a sleeveless sheath dress buckled with rhinestones at the shoulders. Wonderful look for the theatre, this fashion-combination of simple cut, luxurious fabric. By Rembrandt, of an Avisco rayon embroidered with golden Lurex threads; $60. Dress, at Bonwit Teller; Stix, Baer & Fuller. *Facing page, below:* Formal arrangement of gilded pink roses on pale pink. A marvellous dress for dancing, quite-dressy little dinners. By Samuel Winston of Ducharne silk-and-rayon, $175. Dress, rhinestone necklace by Gale, and gloves by Wear-Right: all at Saks Fifth Avenue. The dress, also at Julius Garfinckel. *This page, above:* A close tangle of flowers brocaded on a golden silk field. The cut here, most becoming: a wide-falling skirt, a prettily involved décolletage (above the bodice top, the sleeves scarf in to a centre knot). By Edward Abbott, $95. Saks Fifth Avenue; Hutzler's. Little-evening complement of rhinestones (by Kramer), at Saks Fifth Avenue. *This page, left:* Lilies of the valley brocaded on golden silk that falls very gracefully (note the soft collar, the fluid skirt). Dinner-and-dancing dress by Larry Aldrich, of silk-and-Lurex, about $135. At Bergdorf Goodman; Joseph Magnin. Soft white gloves by Landel, satin bag by MM: Bergdorf Goodman.



MRS. JOHN R. FELL

Left: The mother of a Yale student and a débutante daughter, Mrs. Fell is a member of the Women's Auxiliary Board of St. Barnabas Hospital; has just had a helping-hand in their annual fund-raising project—the party (with bridge and fashion featured) held this past month at the Hotel Pierre. Here she poses for Vogue in a long, coated evening costume that exactly suits her brunet good looks—made of emerald silk satin, it's by Philip Hulitar, who presented the parade of beautiful clothes at the party for St. Barnabas'.

MRS. DAVID GIMBEL

Right: High on Mrs. Gimbel's calendar these days—committee work for the Boys' Towns of Italy. A benefit première of the new Twentieth Century-Fox film, *Left Hand of God,* was last month's project; and on October 6, a luncheon, sponsored by Bergdorf Goodman, will be given at the Waldorf-Astoria. Here young Mrs. Gimbel wears a ball dress from the new collection to be presented there, designed by Señora Gigliola Curiel of Milan. It's the perfect redhead's dress (and Mrs. Gimbel has possibly the prettiest red hair in New York)—of cream satin latticed with turquoise embroidery, appliqué.

HORST



PEOPLE ARE TALKING ABOUT . . .

PEOPLE ARE TALKING ABOUT . . . Talks preparing for talks, preliminary roadwork by U.S. aides in London, Paris, and Bonn, working up to the next round of Big Four negotiations later this month. . . . Britain's new commercial TV jingling warily along beside the sturdy, non-commercial B.B.C. with a bouncing clutter of American actors, and the inspired policy of televising nothing at all between six and seven in the evening so mothers can enforce early bedtimes. . . . The lovely woolly foolishness of the French movie, *The Sheep Has 5 Legs*, with Fernandel mapping out on his vast, ridiculous face the lives of an ill-assorted lot of quintuplets whose greatest fraternal bond is the panoramic grin of Fernandel. . . . "Head-candlers," the new downstart word for psychiatrists.

PEOPLE ARE TALKING ABOUT . . . Robert Penn Warren's flamboyant Civil War novel, *Band of Angels*, with all the consuming delights of powerful rousing narrative, but with one deflating fault: the author never clarifies what his particular band of angels is coming after. . . . The fast licks of toughy humour on the CBS-TV show, "You'll Never Get Rich," starring Phil Silvers as top banana in an Army barracks. . . . The new "Silver Cloud" Rolls-Royce with the old magnificently architectural look gone ever so gently curvy. . . . A fruity gurgle of news from Bordeaux where, this year, the winegrowers are promising one of the best vintages of the century.

PEOPLE ARE TALKING ABOUT . . . *Nine Rivers from Jordan*, a bold, arresting war book by the Irish playwright, Denis Johnston, whose sense of sharp immediate imagery is matched by an equally sharp and loving ear for such scraps as the comment of an American G.I., who, upon contemplating the pyramids, said breathlessly, "Jeez, what a contract!" . . . Cyril Ritchard larking along on an LP record, *Odd Songs and a Poem*, on which he sings both "Lizzie Borden" and "Put It Away 'Til Spring," mingling, with outrageous dash, the accents of Restoration comedy, English music hall, and American jazzbo. . . . The early De Chiricos now at the Museum of Modern Art, detached, illusory, yet often wonderfully clarifying, like geometry suddenly revealed to the non-mathematical. . . . Geoffrey Willans' book, *How to Be Topp*, a smirky, black-hearted exposé of "skool," illustrated by the relentless cartoons of Ronald Searle, and peppered with such basic wizardry as, "Everyone sa stand up to bulies they will run away but do not believe it. A lot of them stand still and then where are you eh? i will tell you you are in the duck pond and it is joly freezing."

"PROMETHEUS," BY CONSTANTIN BRANCUSI (opposite): White as bleached bone, smooth as a sea-worn pebble, this marble head of Prometheus, the fire-bringer, suggests his origin in the sea (his mother was the sea nymph, Clymene). Pure, elemental, magnificent, it was done in 1911 by Brancusi, the extraordinary Rumanian who is considered, by many people, the greatest living sculptor. Now, with eighty-odd other Brancusi sculptures and a group of his paintings and drawings, it is included in the great Brancusi exhibition opening on October 26 at the Guggenheim Museum in New York. (As are many sculptures in the exhibition, the "Prometheus" is on loan from the Arensberg Collection of the Philadelphia Museum of Art.) Assembled by James Johnson Sweeney, the Guggenheim's soft-spoken, hard-driving director (who has Brancusi sculptures promised from as far away as Indore), this is the first comprehensive, retrospective show of Brancusi's work ever held. Considering his world fame and the enormous amount of controversy that has swirled around him (including the 1927 uproar when his "Bird in Space" was refused free entry by the U.S. Customs, on the ground that it was "not a work of art," but scrap metal), there have been curiously few Brancusi exhibitions. The last one-man show in New York was in 1933; and in Paris, where Brancusi, now seventy-nine, has lived most of his life, there has never been a Brancusi show at all. Partly, this is Brancusi's own doing. Obsessed with his work, with his struggle to draw the essential, irreducible form from the rough block of wood, of stone, he has shunned publicity even for his art. He himself has photographed his own sculptures brilliantly, but he dislikes having anyone else photograph them; and to photograph him has been for years utterly impossible. Although now almost bedridden as the result of a fall some months ago, he lives, by choice, alone, virtually unattended, in his studio in the Impasse Ronsin, surrounded by his sculptures, and by huge jumbled heaps of unhewn marble and granite blocks, of massive chunks of wood, picked up at various times because their shape or grain interested him. A recent visitor described the studio as looking "like a quarry, or a primeval forest . . . with, in the midst of it, Brancusi, completely alone."



OVERHEARDS

By Joyce Grenfell

The reason I didn't learn more at school was because I was too busy watching how the teacher spoke to listen to what she had to say. Over and over again school reports said: "Joyce could do better if only she would concentrate." I was concentrating all right. I was also doing what came naturally, for my mother's family are all able to do what used to be called "mimicking." To mimic you must first look and then listen.

At three I was mimicking some long forgotten Mrs. Jones while my mother played stooge as Mrs. Brown. We played Ladies in every variety of mood and accent. At six I arranged my shower cap to look like a yachting cap and stood up in the bath, bare as a stone, and said I was Queen Mary inspecting her crew on the "Britannia" at Cowes.

When I got to the dancing age I never minded being left a wallflower on the bench. There was always so much to see. There I'd sit concentrating while my mother from the other side of the ballroom would wish I might come out of my trance and look a little more attractive. For the fact is that concentrating doesn't do much for the face except open the mouth and leave it open.

Watching and listening, as a purely clinical exercise, is a good sport; and an essential one for writers and actors. It is best to work from a non-cooperative position, because if you get involved the magic tends to diminish. The fly-on-the-wall technique is the one to go for. Of course you have to *like* the work, too, or you never see or hear anything.



A Gibson sketch of Miss Grenfell's mother.

An overheard that rings the bell arrives whole and unexpected, without a lead-in or a follow-on to blur its crystalline perfection. This, heard by a gifted collector, rates high with me:

"He never noticed anything funny about her, except she liked to play the piano nude."

Sometimes it is necessary to wade through a clutter of talk to get to the pearl. (Sometimes pearls are addressed to you.) This was said in my hearing by a local man in a lime-scented field near Dublin during a lot of talk about a wild-eyed horse that looked as if it might fly out over the surrounding fences. "NO," he said. "He will not, except he might." It was so like something that might have been written by Synge that I looked up to see if there were any quotation marks on the air.

Which reminds me of an actress who told me she was taking the make-up off her face one night and, as she did so, remarked gloomily to her dresser, "I look just like a horse." The dresser was a long time thinking. Then she said, encouraging, "Well you 'avn't got an 'orse's nostrils."

My father was the sort of man London bus conductors talk to. He was riding up Knightsbridge to Hyde Park Corner when the conductor sang out in the full grand manner:

"Hayde Pahrk Cornah."

Then he turned to my father and said in his more usual Cockney, "I always talk like that in Ascot Week. It gives a flavour of the Royal Enclosure."

I think it is wise to have a moral code about eavesdropping on the telephone, for your own peace of mind. Strangers may be listened-in to ad infinitum, but it is a good idea to shun listening to any voice you can identify. I know someone who heard two acquaintances arranging to elope, knew the grief and chaos this would cause in many directions, and could do nothing about it except fret and worry.

A crossed telephone line kept me hanging on for about twenty rich minutes. She was a cleaning woman and he was a truck driver. They were both in public telephone boxes and, when I joined them, he was saying:

"Where did yer get it?"

"Just at a shop." *(Continued on page 191)*

JOYCE GRENFELL (opposite), who looks rather like a beautiful Gibson girl, has an ear so acute that she can sound Cockney or Southern or like a fatigued débutante—but more important than her ear is her parodying mind for she can think like another person, a talent that is the brilliant basis for her one-woman show, *Joyce Grenfell Requests the Pleasure*, new this season to Broadway after a good run in London. Born in England, the daughter of Nora Langhorne Phipps Flynn, one of the famous Langhorne beauties sketched by Charles Dana Gibson, Miss Grenfell has been married for twenty-five years to Reginald Grenfell, a director of the Messina copper mine in South Africa. They live in London, where a succession of revues, films, and broadcasts has revealed her accents to a loving public. At one time she wrote, for *The Observer*, a radio column then considered radical since she never discussed the theories of broadcasting but actually listened to programs, and, on the advice of her editor, the great Garvin, never used the word "which." She has four rules for her monologues: She writes them herself. They must always be about women. They may never be longer than seven and a half minutes. She will not write about characters if she doesn't know what their bedrooms are like.

RUTLEDGE



Little-evening black: the latest figures



Deep-black for little-evenings: a fashion stand-by always; and this year, a fashion standout—black is newly important even in full evening dress, here and in Paris. The three varieties of black here (topped with charming décolletages, a trace of sleeving) are just what's wanted for across-the-table smartness at dinner, night clubs—here, the Hotel Ambassador's Knight Box. *Facing page:* Slender black, a standing order of silk satin ready for any somewhat-gala evening, now till March. Pretty neckline: tied with blue satin. By Mary Black, about $165. Bergdorf Goodman; Marshall Field; I. Magnin. Cap by Emme. *Above:* Bouffant black: silk faille with a moulded bodice, spreading skirt, and the new look of sleeves with a deep V décolletage. By Harvey Berin, $95. At Saks Fifth Avenue; L. S. Ayres. *This page, left:* Two depths of black: a wide peau de soie skirt, a lightly-sleeved bodice of velvet (Celanese acetate and rayon). By Hannah Troy, $125. At Saks Fifth Avenue; Dayton's. Shimmering backswept feather hat, by Mr. John.



Simonetta: the designer herself, in two of her young and charming Empire costumes





Fabiani: two of his shapely new suits worn here by his wife, the designer Simonetta

ITALY

New lines sketched at the collections

Facing page, far left: Simonetta, sketched in the garden of her house near Rome, wearing a young, Empire town costume. The slightly-shorter coat: blackened-red tweed held close and high above the bosom, from there belling out to slight fullness. In America, at Bergdorf Goodman; I. Magnin. *Near left:* Simonetta's black velvet dinner dress, longer than short. An Empire band crosses beneath the bosom, ties at the back. To be copied in America, in black silk, by Hannah Troy; ready, November, Bonwit Teller. *Above, left:* Marvellous line for tall, long-legged women: Fabiani's feminine, beautifully-shaped jacket, long and rounded over a slender skirt. The new dash of fur (pretty international): a black-dyed fox collar tied with black velvet. Black wool suit, in America: Jordan Marsh; I. Magnin. *Above, right:* Grey flannel suit, 5,000 miles from *The Man in the...* Fabiani's extended, thoroughly shaped jacket, demi-fitted over a narrow skirt. The collar here: a beautiful extremity of leopard fur, nearly to the elbow. Oxford-grey suit, in America at Bergdorf Goodman; I. Magnin.



U m b a : gently-jacketed dinner bell

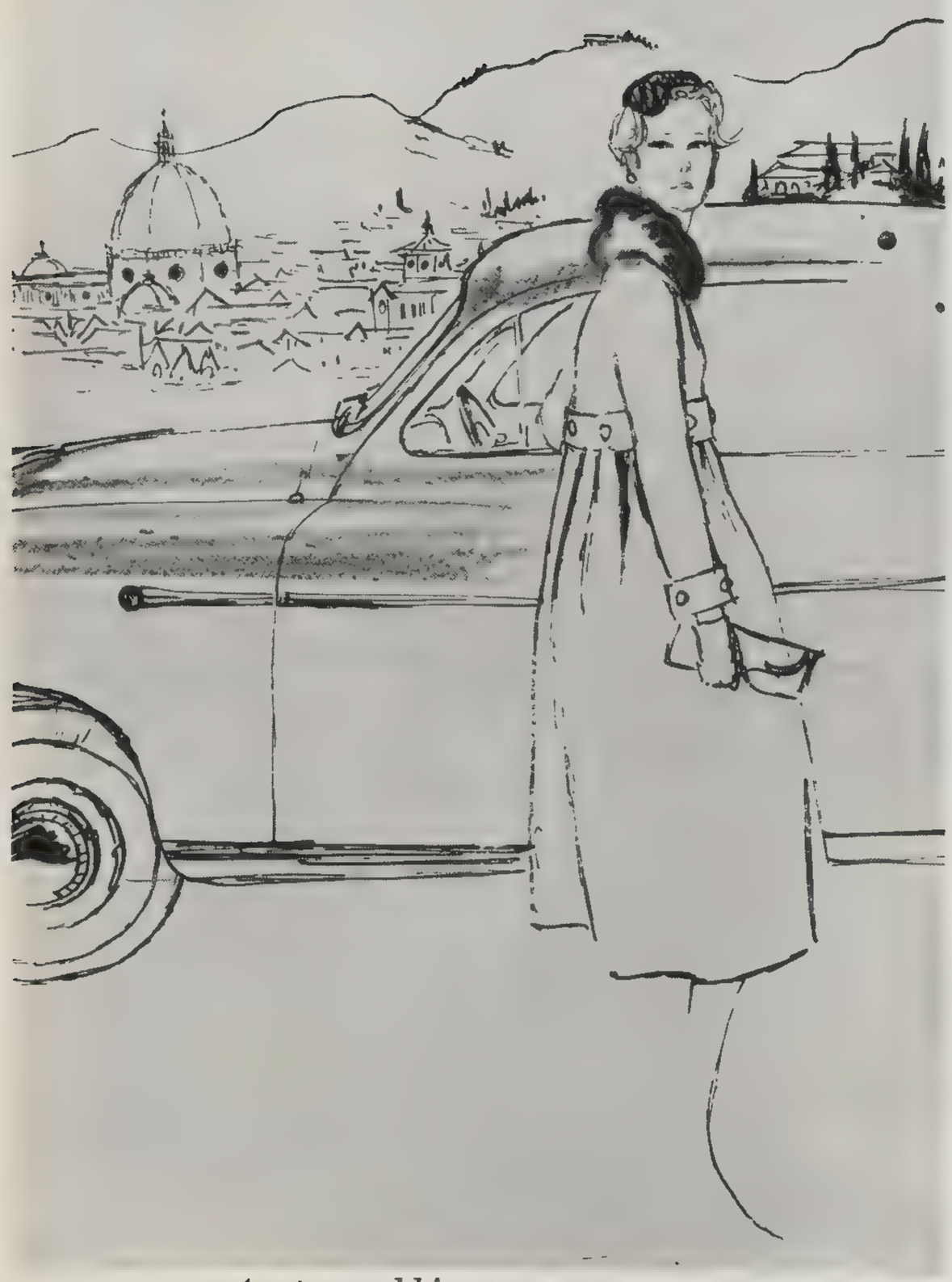


C a p u c c i : a brilliant red ball dress, very young

ITALY

continued

Above, left: A rippling pale-beige taffeta dinner bell, this dress from Umba, the young Sardinian designer. Previously his clothes have had a regional flavour: this year they were more general—and generally, romantic. This longer-than-short dinner dress, cloaked with a chestnut-brown velvet jacket, embroidered with gold flowers. Costume, in America: I. Magnin. *Above, right:* From Capucci, crystally-red ottoman silk—a very young, very becoming dress with the sort of allure that makes red ball dresses a young legend. This Empire-ish line: cut above the ankle in front, tiered to a train at the back. Dress, in America: I. Magnin. *Facing page, near right:* The Empire here, almost the dominion of childhood. Nothing could be younger than this close-shouldered shape with its high, buttoned waistband, looseness below like a child's skirt. And there's the new dash of fur here: a high, babyish collar of dark mink. This black tweed town coat designed by Antonelli; ready in America at I. Magnin. *Far right:* Charming sense of Empire, this dark-brown tweed town suit by Gattinoni (who often designs for Audrey Hepburn . . . you can see the affinity). In the line here: the slightest trace of shoulder padding and a close cut beneath the arms; a high stick-to-the-ribs belt, and, after that, some rather stiffened fullness. This suit, in America at I. Magnin.



Antonelli: childish, charming Empire line



Gattinoni: pronounced feminine gender



The dash of fur— in a coat-shell

Smart way to get the full dash of fur, and the full warmth of it as well: the fur-lined coat. And this year coats of every fabric, from satin to (even) cotton, come with handsome interiors of fur. *Left:* A three-foot shell of beige Einiger cashmere, filled with Umpa blue-black mink. A coat for deep-city or travelling, over sheaths in shades of beige or brown. By Wm. Devitz. This, the Evans alligator bag, the earrings: all, Henri Bendel. Coat, also at Joseph Magnin. *Right:* Opening on bright blue lapin, this tweed country-city coat. Here, it's in one of its casual manifestations—over a grey cashmere overblouse and skirt. Coat by Spectator Ltd.; about $195. The coat, Evans bag, Bergère bracelet: all, Saks Fifth Avenue. Two-piece dress by Bellciano, $110 at Gunther Jaeckel. Coat, also Harold's; Woolf Brothers; Sakowitz.

COFFIN





More top dash—
capes and casques

HENRY CLARKE







The casques, above: three Paris examples of the hat that's in the ascendant there and here. Deep-set, full-bodied, it cups the head (doesn't perch *on* it), highlights the eyes (see page 156), gives a new look of allure even with tailored town suits (watch for casques with suits throughout this issue). Top of page, Paulette's plumage casque—beige and brown pheasant, with two pheasant-tail offshoots. Above, at left, another feather arrangement by Paulette—a casque that fringes low on the forehead. Black, white, brown, and brilliant blue coq feathers. Above, at right, a casque from Fath, tailored, Tyrolean in feeling, of brushed beaver felt in olive green. The fun of it: brass nuts-and-bolts at front and back. All three hats, now in America at Bergdorf Goodman; Neiman-Marcus; I. Magnin.

The coat with cape dash: opposite, coat with the newest form of swing around the shoulders—a short cape (or a big cape-collar, depending on how you look at it) that shows just a few inches of sleeve. And, for new fur-dash, an added gilet of white mink, an African cheetah bag. Coat of speckled Stroock wool tweed, by Nettie Rosenstein; about $300. This, and the bag (also a Nettie Rosenstein design), and the gloves by Superb, are all at Lord & Taylor. The coat, also at Nan Duskin; Hutzler's; I. Magnin. Sally Victor hat. The "Nude" seamless stockings by Hanes.

RAWLINGS



COFFIN



Under-coat dresses— dashes of fur

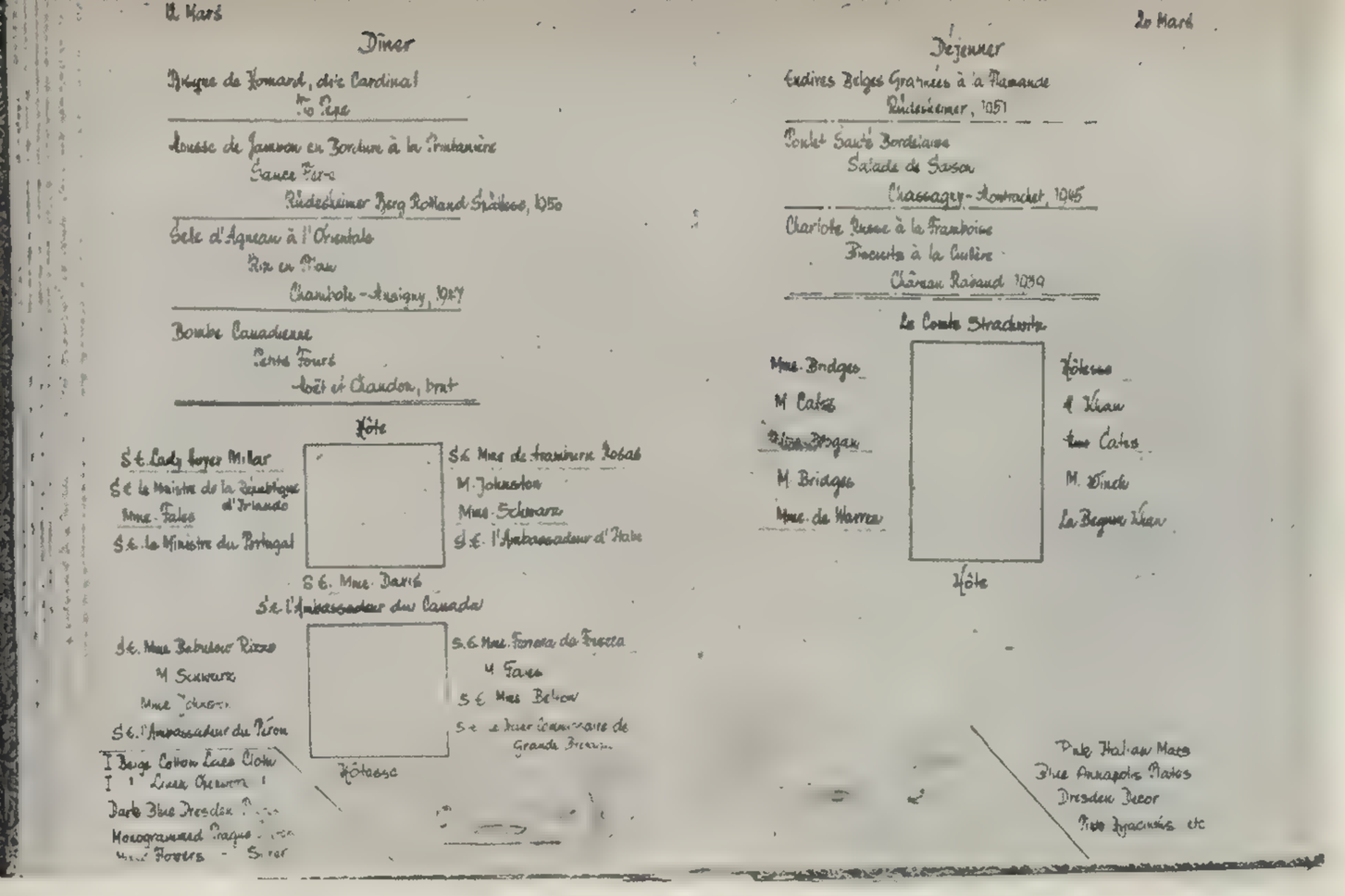
Here, in this great dress-year, are three definitive dresses to wear under coats—dresses with the small shoulders, slight skirts that even the narrowest coat can encompass. The new way to punctuate them: a dash and exclamation point of fur.
Left, above: New less-fitted dress of a grey British woollen flannel, long-bodied, long-buttoned. By Charles Creed. About $55. Lord & Taylor; I. Magnin. Two dashes of fur: a round Peruvian jaguar muff by Winter, from Lord & Taylor; and an Oce-Leopard ascot.
Left, below: Slender dress and unfitted jacket of dark brown winterweight M & W Thomas cotton, with an inlaid black velvet collar. By Branell. $125. The costume and calfskin bag: Bloomingdale's. The costume is also at Brandeis.
Below: A distinguished shoe for any of these dresses—this simplified red calfskin opera pump; to order, Seymour Troy.
Facing page: Dress-length shirt of a beautiful fabric—natural worsted kasha; Talon-zippered front, leather belt. By Vera Stewart. $99. Saks Fifth Avenue; Harzfeld's; Frost Bros. Fur dash, phony but fine—leopard-printed fez by Emme.
Facing page: Dashing leopard bag to fur almost anything in a daytime wardrobe. About $80, tax included. Oce-Leopard.



RAWLINGS

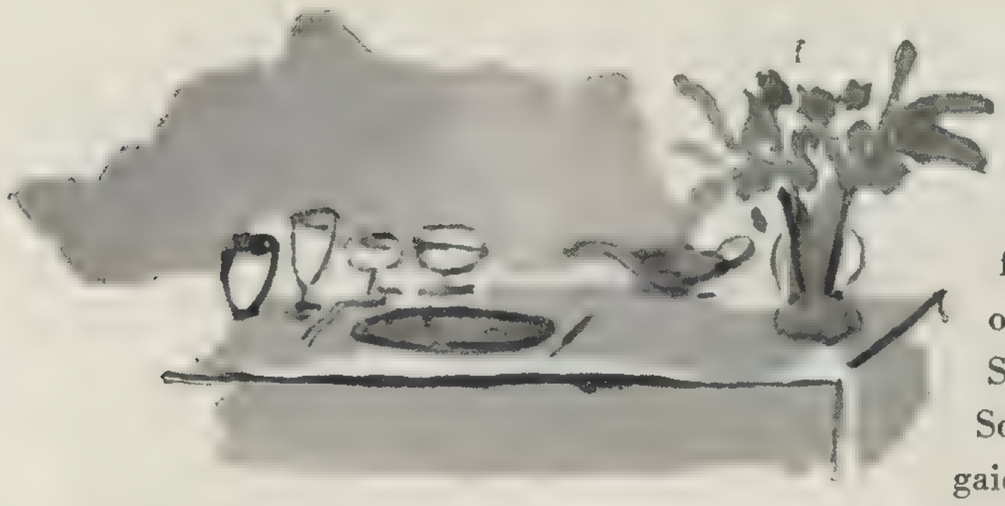






Two pages from Mrs. William W. Schott's "party diary," recording a dinner, a luncheon; both in the spring.

Party diary of a diplomatic hostess



Mrs. Schott's spring dinner table; blue Dresden plates, beige cloth.

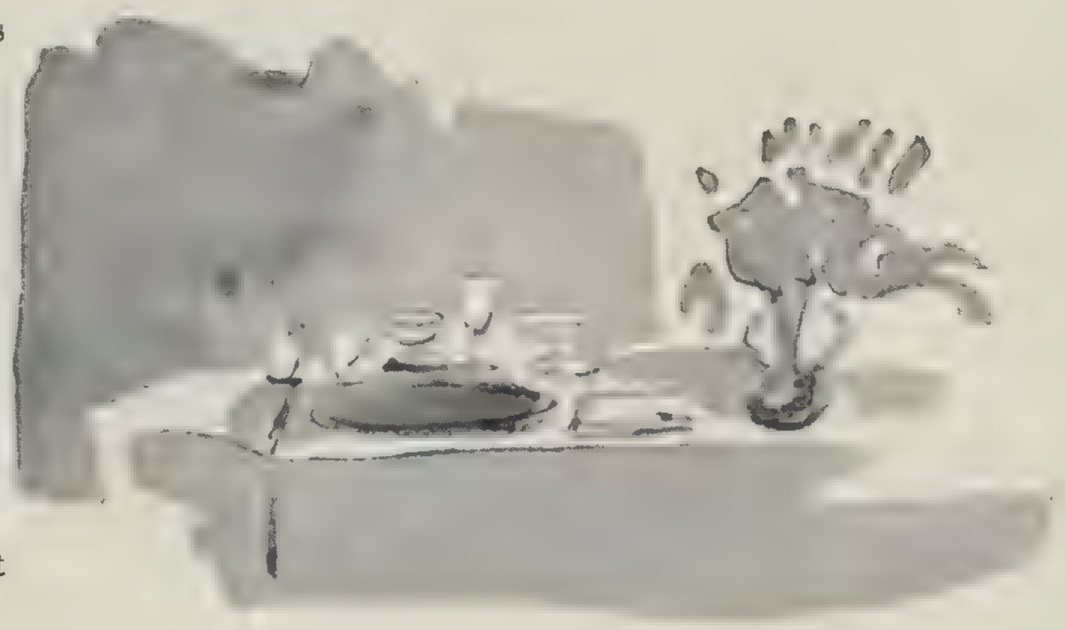
A diplomat's wife must—almost by definition—be a good hostess. Mrs. William W. Schott, the wife of an American diplomat recently retired after twenty-five years in the Foreign Service, is not only a good hostess; she is a superb one. Small, energetic, and attractive, Mrs. Schott possesses the basic attributes of gaiety and tact and a few additional ones of her own. She speaks six languages well, has a smattering of a seventh, and can train a chef (or charm a guest) in any of them; and she has a tremendous interest in, knowledge of, and flair for, good food. At various times, Mr. and Mrs. Schott have been stationed in Hungary, Mexico, Portugal, North Africa, Italy, Greece, and Germany (where Mr. Schott was Chief of Liaison and Protocol for the U.S. High Commissioner at Bonn). In all these places, Mrs. Schott has collected recipes; wrestled with the local marketing situation (during the war, in Oran, she is said to have devised a mouth-watering *timbale* made with Spam); and entertained steadily, and delightfully. Often, at the same meal, she combines *spécialités du pays* from several different *pays*, with delicious results. Mrs. Schott has still another indispensable asset for a hostess: an unflagging attention to detail—an unwillingness to leave anything to chance. This is illustrated by four excerpts from her notebooks, shown on this and the opposite page. Now running into many neat, leather-bound volumes, these notebooks contain complete records of every luncheon and dinner-party Mrs. Schott has given since her husband's first diplomatic assignment. Under the date of each party, the chef or butler of that time has written out



For any hostess—the six pieces needed for a formal dinner; this, Gorham's "Chantilly" pattern.



Correct silver for any luncheon, here in Gorham's "Fairfax" design.



At Mrs. Schott's spring luncheon— pink Italian mats, Annapolis plates, hyacinths.

the menu, the wines, the guest list, the seating arrangement, and the table decoration. Table decorations are illustrated by quick little wash drawings, done mainly to note the colour scheme (but so charming that we show these four again actual size). Invaluable for reference, Mrs. Schott's records help her to avoid repetition of menus, table decorations, or seating arrangements (within the limits of protocol) when the same guests are to be present; they also make up a sort of "party diary" that is pleasant to have. It's a good idea for any hostess to keep such a record of her parties, even if they're of the easy-going, card-table-and-casserole variety. Notes can be made of successful dishes, of congenial groupings; somebody's favourite dish, someone else's diet—all can be jotted down. Another trick well worth copying from the diplomatic hostess is the use of place cards whenever there are to be more than four people at table. The minute or two it takes to write them ahead of time is well repaid by the avoidance of last-minute fluster. Having menu cards on the table—one for every two or three people—is another diplomatic courtesy much appreciated—and not only by dieting guests. Notes: For a party of several small tables, floor-length damask cloths in alternating rainbow colours are new—one table in pale blue, the next pale green (or pale pink), with matching napkins. Another charming idea is to use a variety of small containers—Chelsea or Worcester cups, Bristol glass pitchers, silver mugs—for low flower arrangements. The flat sterling silver designs shown here are repeated on pages 186-187 in detail (all are available at Black, Starr & Gorham). Also on page 186, more information about Mrs. Schott's menus and recipes.



Summer luncheon; fruits de mer, *Florentine cloth, white dahlias.*



A luncheon setting of Gorham's "Thread of Gold—Gold Tip."

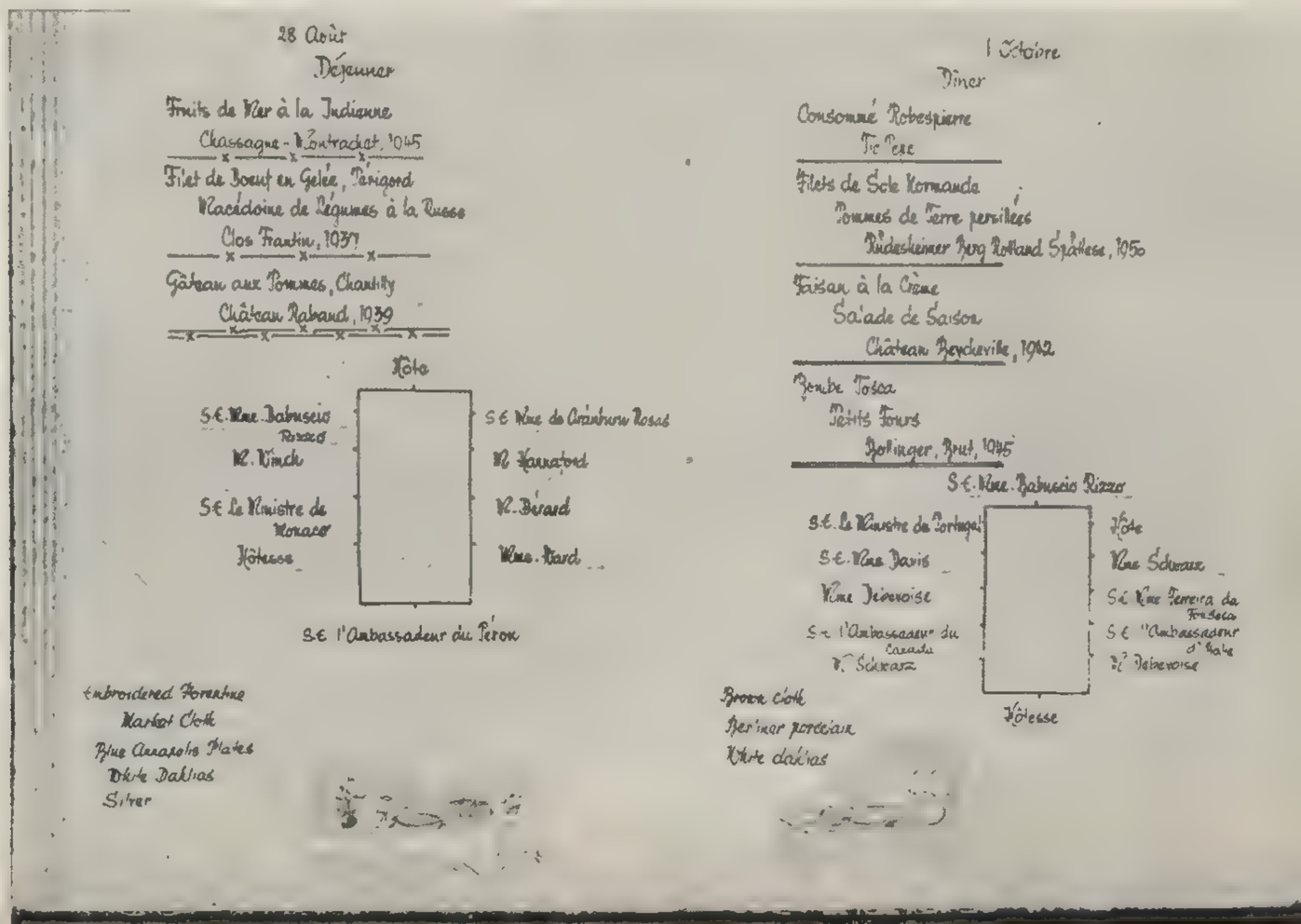


Mrs. Schott's autumn dinner table; brown cloth, Berliner porcelain.

From Mrs. Schott's book—details of a summer luncheon, an autumn dinner.



To grace any dinner-party, Gorham's "Old French" design.



ABOUT MABEL GROTE

By John Inglis Hall

There was something awesome about the coming of Mabel Grote; awesome, yet familiar and friendly. We knew at once that she was one of us. I heard the crunch of gravel under the wheels of the taxi that brought her from the station to my mother's house in Herefordshire, and looked down from my bedroom window to see a very tall, stately woman, dressed in black, step down and glide magnificently round to the boot of the car to supervise the unloading of her luggage. She stood beside the driver, directing him too minutely in this rather simple task, occasionally pointing out to him, with a thin, spare, tasselled black umbrella, something which he instantly made clear to her by signs that he knew already. When she had given her orders, she picked up one package herself, and with majestic calm, like a ship under sail, moved over to the porch and rang the bell. I noticed with some fascination that the package she had chosen to carry consisted of a number of fishing rods in brown cotton cases, tied together with string.

According to her courteous practice, my mother met Mabel Grote in the hall. Eavesdropping intentionally, I listened to their meeting from round a bend in the staircase. Mabel Grote took the initiative as they shook hands.

"How do you do, madam," she said in a melodious, deferential voice, every word perfectly articulated. "Please call me Grote. Lady Catterly called me Grote, Mrs. St. Barbe Johnstone called me Grote, and so did the Maharajah. I have always been called Grote. I prefer it."

Mabel Grote had been obtained by my mother as head housemaid from Mrs. Soames' Agency in Bristol.

My mother said, "Good then; Grote it shall be."

She told me afterwards how Grote had overawed her in those first few minutes; how tongue-tied she had felt; and how, momentarily, the fishing rods had saved her. I entered the hall just as they had begun to talk about them.

"I see that you fish, Grote," she said, pointing to the package of rods lying on the oak refectory table in the centre of the hall.

Grote nodded and smiled.

"Yes, indeed, madam," she said. "On my days off, I always like to fish in season, if I can. A most pleasant sport. I never married you know."

My mother choked back a laugh. Later, we discovered that Grote's unexpected juxtapositions of ideas were all intentional.

"My husband has part of the Wye, on both banks," my mother said. "It runs through the grounds."

Grote put her head on one side and raised a deprecating hand.

"I would not presume to fish an expensive river like the Wye, madam, but there may well be tributaries which your husband might have pointed out to me," she said. In an unsmiling face, her grey eyes twinkled.

The idea of Grote in a sou'wester and mackintosh, casting a fly, was instantly dear to me. I was delighted with her, and I could see that my mother was too. By the time my mother had showed her to her room, she had learnt that Grote was also an expert on early church architecture, and collected butterflies. Grote, in fact, made an immediate and powerful impression on us all. The impression was evidently just as great below stairs.

From her first afternoon—on the very day of her arrival—everything in the house worked more perfectly than it had ever done before. For tea there were dishes of wafer-thin brown bread and butter sandwiches of six entirely different and infinitely delicate flavours; toasted and buttered teacakes, crisp and very hot. The huge silver teapot, milk jug and matching tray, with a wedding inscription to my grandmother from two legendary personages called Graf and Grafin Botho zu Erbenbach-Patzweiler, were burnished as I had never seen them burnished in my life before.

Grote served the tea herself, spruce and dignified, in a starched cap and an absurdly small apron which lay like a white, frilly atoll on the surface of the black ocean of her midriff. After tea, she asked my mother for another audience—she loved formalities of all kinds—at which I was present. My mother opened the proceedings with a few words in praise of the sandwiches.

"Lady Catterly's Monsieur Krebs—his own specialties, madam," Grote said, obviously gratified. "And I have fifty other fillings, all as good as the ones you have had today."

"How very nice," said my mother smiling. There was little else to say.

"Madam, I have a request to make," said Grote. "I shall be in charge at the serving of meals, naturally; but you will forgive me if I leave the room quickly if anything really funny is said? I can't control my laugh, madam. In all the years I've been in service—and it's thirty-five this year—I've never been able to. And my laugh is terribly loud. I fairly yell. I was once too shy to tell my mistresses about it, and sometimes I got into trouble. Now that I'm getting older, I'm a little more sensible."

I looked up at Grote's smooth, kind old face, with respect and affection. It was an altogether charming admission. My mother laughed.

"Why, of course," she said. "You do just what helps the meal along, Grote. You mean to say that it is really so loud that it stops everything? I can't believe it."

Grote nodded.

"Everything, madam," she said. "You see nobody expects it. Sometimes I even lose control of the dishes I'm handling. Once I poured some Sole Mornay down the Bishop of Hawley. How I laughed."

"That must have been quite wonderful for you," said my mother, beginning to grasp the rules of the game and how to play it. "But tell me, does this thing strike you often?"

"Oh no, madam," said Grote. "The gentry aren't really as funny as all that. But sometimes people come out quickly with something very good, you know, and I forget myself."

"What a splendid person," I said when she had left the room.

My mother laughed delightedly.

"If she weren't so huge and soft, your father would certainly fall in love with her," she said. "He may even now."

Dinner the following evening added immensely to Grote's reputation. There were six guests, including the Lord Lieutenant of the County, and several other local grandees. Grote insisted on going down to the wine cellar with my father when he was choosing the wines for the dinner. I met them in the hall on the way back to the dining room, and knew at once that they had been discussing wine with pleasure and high seriousness. Grote was carrying the bottles preciously in a big wicker basket.

"A real joy to see such a splendid cellar, sir," she was saying, rather out of breath after walking up the steep stairs. "I'll decant the claret right away, and put it on the mantelpiece to take the room temperature. I'm sure you usually do it yourself, sir, but I'm used to it, and if you stay to see me do it this time, you'll feel happier about it in the future. Though if you are a gentleman who likes to handle his own wines from start to finish, I'm not one to interfere, of course."

My father looked on critically as she decanted the wine with a perfectly steady hand, in front of the still, yellow flame of a candle, until the first grains of the deposit passed, and she put the bottle down, smiling. I could see that my father was quite bewitched by her.

"And the Moselle not too cold, Grote," he said.

"Certainly not. Chilled, sir, just chilled," said Grote. "You may rely on me, sir."

Her serving of dinner was a triumph. She wore a black silk dress under her spotless white apron. It crinkled and rustled and creaked as she walked; and she smelt faintly of lavender. A heavy, gold-rimmed Victorian cameo sat at her throat like a scarab. She served her dishes with neatness, speed, and a sort of smooth-sailing rhythmic dignity, like a person of riper years on roller skates. It was evident that she thought well of the cooking, and looked as though she expected our guests to take pleasure in it too. The wine she treated with infinite respect. I can still remember her gentle, precise turn of the bottleneck when pouring, and the small, dry shake by means of which she detached the hanging drop which would otherwise have soiled the spotless tablecloth. The table she had set with beautiful precision, each place matching to the inch, opposites lined up with opposites. The table napkins were folded, starched, and ironed into elaborate white windmills, with a single, small, red polyantha rose at the hub of the sails. There was a flower decoration at the centre of the table, in sober, elegant good taste. When my mother went in to look at the table before dinner, Grote appeared behind her, like a substantial galleon in full sail. My mother found absolutely no comment to make except, "How beautiful, Grote!"

Her performance was sufficient to enslave my father completely. He was a man to whom convention was anathema, but who loved order, and he felt instantly that Grote represented order and complete unconventionality to the highest degree: a perfect balance. From that day on, therefore, he gave in to every suggestion she made, and expected from her the most original results, and by and large, he got them. For example, when he heard of Grote's fishing rods, he called her to his study the evening before her first day off, and questioned her closely about salmon fishing. Her replies satisfied him that she might be a good performer, so he gave her permission to fish one of his beats of the Wye on her days off all through the season. When, on her first day out, Grote caught a grilse of seven pounds and had it served personally to him and his guests the following day for lunch, my father's joy was extreme. Later, he became used to dining out in London on Grote's angling triumphs; she was just as skilled with the dry fly as she was with the wet.

Only one serious crisis ever arose in our affairs with Grote. It came about in this way. Once a year, my father and mother gave a grand cocktail party, to which the whole neighbourhood was invited.

It took place about a month after Grote's arrival, and she began to organize it in every detail, beforehand. She was given complete charge of it; everyone worked under her, from the permanent house staff to the extras from the village. All through the afternoon of the day itself, her *canapés* piled up on every available side table, on my mother's finest service of silver dishes. Grote was a monarch, a queen of *canapés*. She glided about among them, impeccable, energetic, tidy, artistic. By four, the flowers were done, ready for my mother to give the vases the final touches. By half past, Grote, slightly pink in the face from her sustained effort, was hard at work mixing the drinks, for the guests were due to start arriving at about six o'clock. At five fifteen, a horrified underhousemaid called Doris sought out my mother in her room. The girl was pale.

"Oh madam," she said. "Miss Grote is unwell, I think. You'd better, please, come down."

I was with her, and we ran downstairs together. We found Grote lying very neatly and exactly in the middle of a blue Aubusson carpet—in the centre, as *(Continued on page 178)*

ACTING THEIR AGE



ANNA MASSEY

HAMMARSKIÖLD

LOIS SMITH



DIANE AND ALLAN ARBUS

ANNA MASSEY, a small, twinkly girl with red hair, made a double début in London this year when, just before her own coming-out dance, she became the key charmer in the funny, fork-tongued play, *The Reluctant Débutante*. Miss Massey is the daughter of the British actress, Adrianne Allen, and of Raymond Massey, who flew to London for the play's opening; afterwards wryly listened to the young visitors backstage shrilling, "Darling, how can you bear it? It's so *true*."

LOIS SMITH, at 24, looks a scrubbed, faintly frangible 16, and has a way of making stage teen-agers convincing which has won her a series of young parts; one of them, the slavey in the movie, *East of Eden*. This month on Broadway, with her hair in a Psyche knot, she will be the giddy heroine (a "teen-age Hedda Gabler") in the F. Scott Fitzgerald-Sally Benson play, *The Young and Beautiful*.

SUSAN STRASBERG, a miniature, soft-lustred beauty with great languished hazel eyes, has the approximate energy of a new vitamin. At 15, she had her first off-Broadway part; last year at 16, she played Juliet on TV; and now, after two movies, *The Cobweb* and *Picnic*, she will make her Broadway début this month in *The Diary of Anne Frank*. Her father, Lee Strasberg, director of the famous Actors Studio, has taught, among others, Marlon Brando, Julie Harris, and Ben Gazzara. He has not, however, coached Susan.

SUSAN STRASBERG

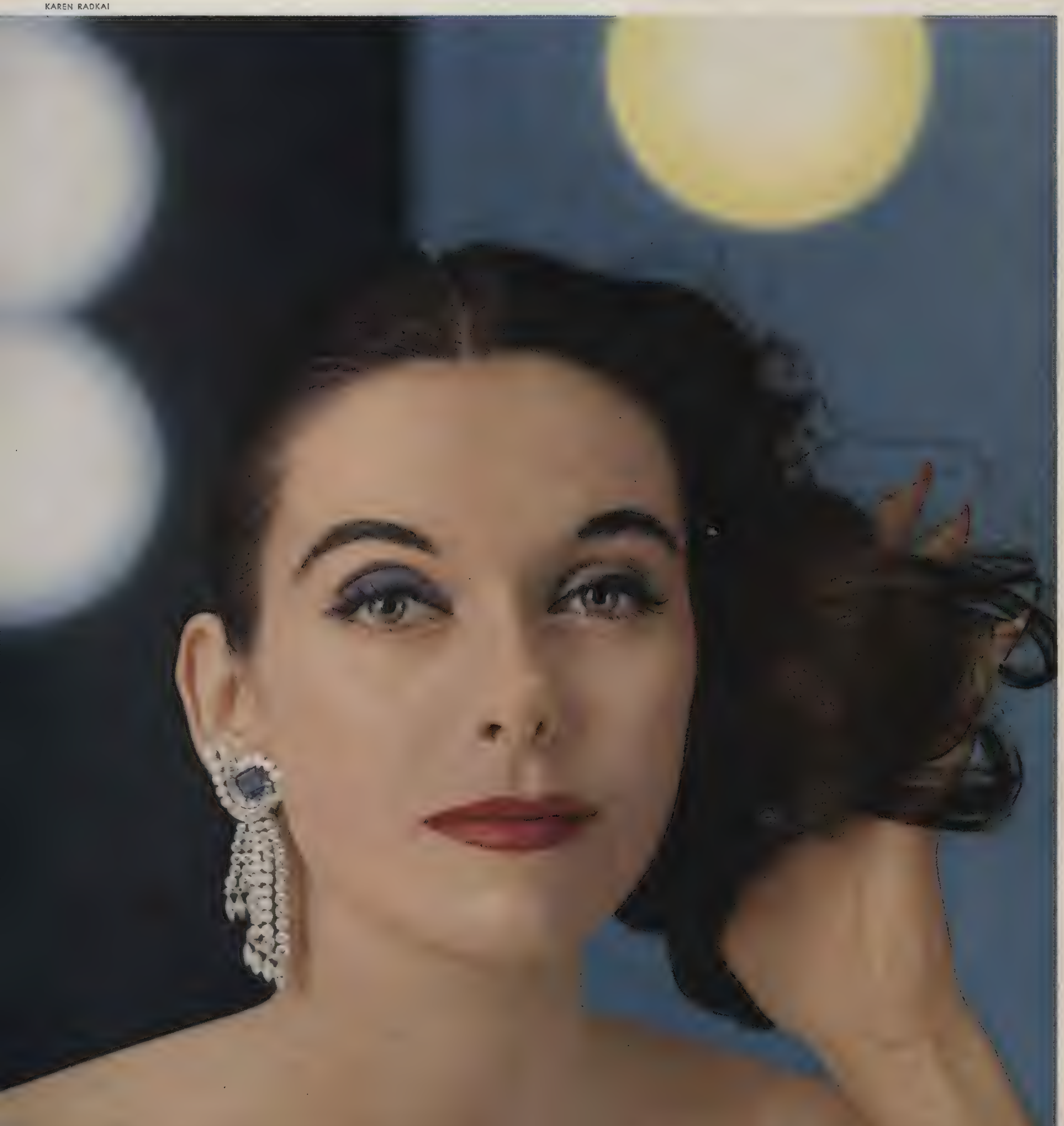


PETER BASCH

New make-up fashion: no alterations

This is news; this is how a single new lipstick, make-up foundation, and face powder stand up under day *and* night lighting (specifically, nightlight at left, daylight at right, as indicated by the eye make-up): they remain constant, neither fade nor darken. This undistortable make-up formula has now been installed in three Frances Denney products in a variety of colours: lipsticks, liquid foundation (Viva Fluid Make-up), and face powder ("Constant Color," it's called). Diamond and sapphire pendant earrings: Van Cleef & Arpels.

KAREN RADKAI



New hat fashion: make-up included

One beautiful new effect of the Paris hat situation (hats now worn almost level with the brow): a heightened interest about the eyes. It's made eye make-up more important; to quote Vogue's Paris report, "eyes made up for slight mystery, even by day." Here, eye make-up is practically an accessory to this Dior evening hat, a feathery white ornament to wear above a slender evening dress.

HENRY CLARKE



FRANCES MCLAUGHLIN



A new race of coats—
in furry fabrics

Brand-new species of coat, these honest fakes—wool alpaca, Orlon-and-Dynel, feigning a furry look. And they've a new place in a smart woman's closet: mostly, out of same. Often, this coat-race runs on an A.M.-P.M. schedule. Being simply cut, they cover a wardrobe from tweeds to evening velvets. *Facing page:* Luxurious pile of blackness here: a shawl-collared, double-breasted coat with a Milium lining. By March & Mendl, of a deep wool alpaca pile fabric by Collins & Aikman. $55. At Best's; Halle Bros. Also at Best's: the vast black calfskin bag, the white velours pillbox cap by Betmar. *Below, left:* Silky blond coat to arrange for country days, town evenings. By Morris Schwartz, of a new Orlon-and-Dynel fabric by Princeton. $100. Russeks. The furry fez by Jan Leslie, at Franklin Simon. *Below, right:* Simple, rippling cut of dark blond Borgana (an Orlon-and-Dynel fabric). It's a country coat for brilliant-coloured tweeds; a town coat for the whole range of beiges, browns. By Kraeler, about $100. Rosette Pennington; Frederick & Nelson. Deep cloche hat by Gage: Rosette Pennington.









New race of coats *continued*

Directly above: Prototype of the new coat race: simple, silkily rippling, smart in almost any locale it's dressed for (here, city-day use). By Ardmoor, of blond Orlon-and-Dynel, $99. Beige tweed jersey dress by Kane Weill, $45. Betmar beret, Rolfs bag. Fashions: all at Best's. Bench designed by Harvey Probber. *Upper left:* Beautiful exception to the A.M.-P.M. range of the new race of coats: this little shrug shaped into an evening jacket. By Fairmoor of a silky white Orlon-and-Dynel fabric by Princeton, $47. Macy's. *Lower left:* Full-length coat of charcoal grey opening on a pink fleece lining (copes with sub-zero weather, though light in weight). By Halldon, of a silky wool plush fabric, Orlon lining. In junior sizes, $65. Milgrim. Grey dress of wool-and-rabbit's hair. By Parade, $23. At Lord & Taylor. *Facing page:* In-town-for-the-day look, here, of inky-black Borgana (Orlon-and-Dynel). And this coat's marvellous at night, with slip-sheaths of velvet, satin. Coat by Modelia, $100; velours shell by Betmar: Peck & Peck. Grey-black worsted jersey sheath by Nantucket Naturals, $40. Bonwit Teller.

FRANCES MCLAUGHLIN





Mrs. Exeter wool-gathers

FRANCES MCLAUGHLIN

Here are some excellent new wool dresses and a suit, each of them built precisely to the specifications of Vogue's Mrs. Exeter. These are handsome, highly becoming clothes that can go out now, all day, on their own; later, in company with a tweed or fur coat. All of them pay Mrs. Exeter the graceful compliments that she has learned to expect (and exact): they have slim but not strict lines, V-necks, good sleeves, pleasant colour. All of them are made in a range of sizes to fit *almost* any Mrs. Exeter—many of them, in half-sizes up to 22½, perfect for her if she's not too tall. *Facing page, left:* Mrs. Exeter has kidnapped her grandson for the afternoon, he happily conniving. Their getaway costumes—both very stylish, both brown. She wears a nicely shaped suit of brown wool jersey tweed, the waistline of the jacket only lightly defined, its collarless V-neckline softened with a scarf of pumpkin-coloured chiffon. By Radiant, $60. Made in sizes 12½ to 24½. Suit at Altman's; R. H. Stearns. Mrs. Exeter's hat is the new deep level-headed casque—of brown beaver felt, by John Frederics. Her grandson looks his ravishing best (and what's more, clean—they've just started) in an Eton suit of charcoal-brown wool flannel, with whopping ocean-pearl buttons, suspender shorts. By Imp Originals. About $17. Altman's.





Facing page, below: Grey is so good, with Mrs. Exeter's hair—and this grey wool dress of Security tweed jersey is just about all things to all daytime occasions. The waist is elasticized, for accurate, easy fit; the surplice neckline makes a soft V. By C. H. D. Robbins. Made in many sizes: 38 to 42; 12½ to 22½; 12 to 20. $35. Altman's; D. H. Holmes. The new fur dash here is: a black-dyed Russian broadtail lamb stole by Revillon. *This page, left:* Mrs. Exeter's new navy-blue wool dress, built and buttoned on long lines—a dress to step into (and out in) any day from now to May. By Grobé; made in sizes to 20. $45. Best's; Bramson's. The fur dash on the head: a beret of brown otter, by Beatrice Martin; Best's. Fur dash on hand: natural ranch mink muff, by Ritter Bros. *This page, above:* Mrs. E. loves colour, when it isn't too insistent, loves the softness of velvet near her face. For her: this dress of a black-flecked red wool jersey tweed, with collar and cuffs of black velvet margined with braid. By Young Viewpoint; made in half-sizes to 22½. $40. Lord & Taylor; Hudson's. Virginia Art bag at Lord & Taylor. The toque of blackened red velours, by Emme. All the gloves on both pages by Kislav, at Best's. *Page 188:* corsetry suggestions for Mrs. Exeter.

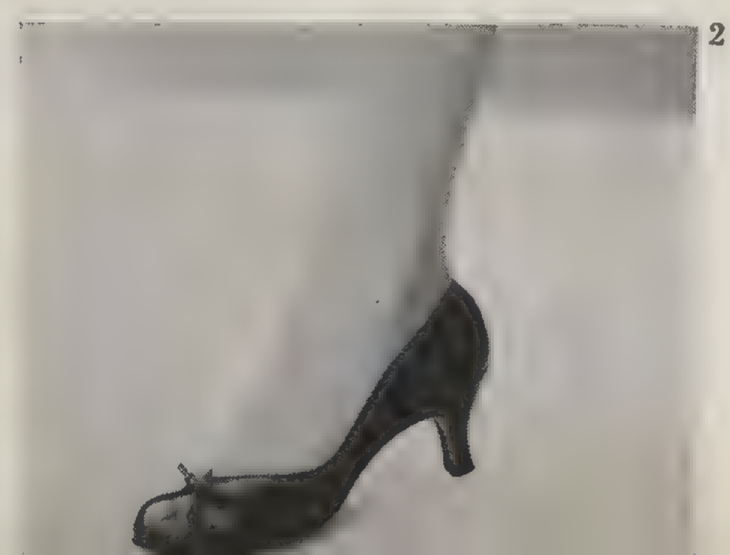
Fashion management in smart young hands



Conducted tour, here, of a fresh bit of wardrobe thinking—four junior-size costumes, basically grey or black, and for each costume, one new accessory thought.
1. A brief wool-and-mohair topcoat (grey and purple plaid on black) over a black wool crêpe sheath dress with three-quarter length sleeves. Costume by Ellen Kaye, $70. Milgrim; Lockharts.
2. Handsome suit shoe for a fashion situation like that at left. Black matte calfskin, a knot at the toe. By Palter DeLiso, $29. Bonwit Teller. Van Raalte stockings.
3. Late-day dress—dancing, dinner, whatever. By Minx Modes of black rayon-and-cotton faille, with a satin hipband, $23. Saks 34th; Sakowitz. Fur touch: a handful of looped black fox.
4. New late-day pearling: each bead pegs into the next; there's no clasp, no set length—but five loops look smart. By Richelieu, $2*. Gilt sunburst pin by Boucher, $5*. Both, at Bloomingdale's.
5. Slender wool dress, in its element from lunchtime on. It's made of charcoal-grey Miron wool flannel; closes in front with Conmar zipper. By Carlye, $45. De Pinna; I. Magnin. Accessory details: below.
6. Close-up of the beanie beret: it's black wool jersey on a drawstring, spangled with black stars. By Sally V, $17. Richelieu earrings, $2*. Both: Altman's.
7. Good busy-day look: a black-striped white cotton shirt ($8) with a full skirt of black bouclé wool ($15). And add a belt. Separates by Jo Collins at Lord & Taylor; Stix, Baer & Fuller. The cope-with-everything handbag: polished black calfskin by Jana. Also at Lord & Taylor.
8. Smart daily bracelet: two strips of black lizard, rimmed with gilt, linked. By Bergère, $5*. Saks Fifth Avenue.

*PLUS TAX

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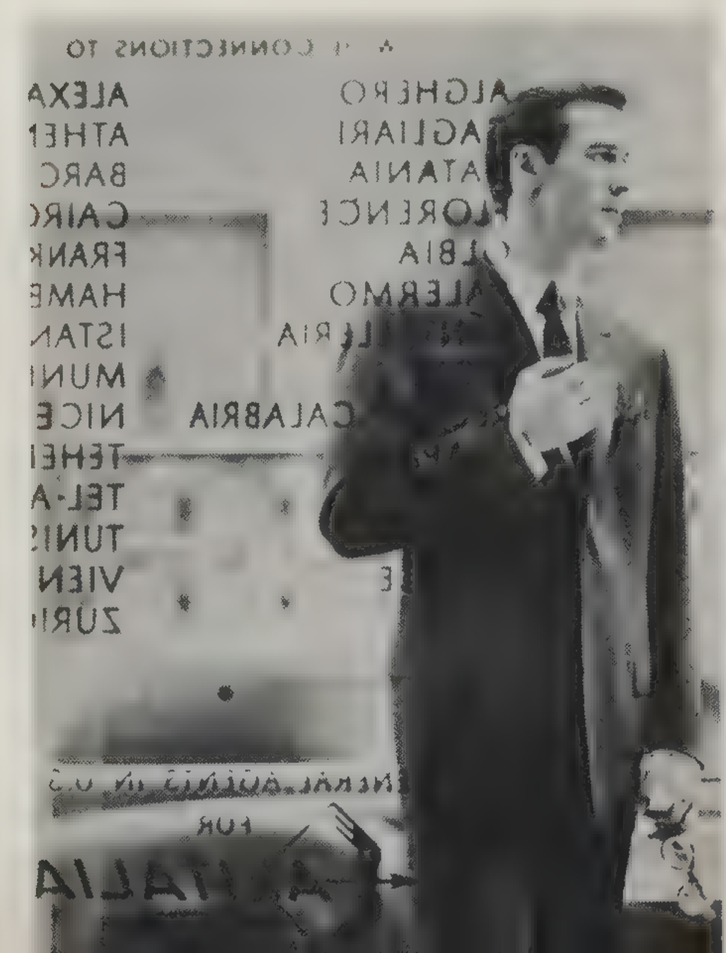
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The men's page—ideas from Italy

The Italians are busy, these days, exporting good new ideas about clothes—not consigned to women only. Here is some sound Latin construction, applied to a man's wardrobe. The objects: a lot of comfort and a lot of style, well this side of dandyism. The subjects: two excellent and spirited sports jackets. A handsome new lightweight dinner jacket. An evening coat with a little discreet inside news—black lining printed with small white crowns. Two new town suits. And a polo coat with a sensible new shoulder structure. All these clothes are designed by Savini, who operates on the premises of Brioni, in Rome. All are made in this country by D. Siegel. They are worn here by two young actors in the theatre and movies, Marc Breaux and Lee Phillips. More Italian influence in the background: the Italian Airlines office (below, left); a model of the "Andrea Doria," at the Italian State Tourist Office (below, right); the "Cristoforo Columbo" (facing page).





Facing page, far left: Marc Breaux is sketched wearing a brilliant scarlet sports jacket, with a new easy amplitude of shoulder that makes it a perfect car-coat. (Where's the fire, Mister?) Of Forstmann wool. About $85. *Facing page, top:* Lee Phillips, and some new night lines from Rome: a dinner jacket with satin-bound lapels, of tropical-weight black wool-and-mohair—right for the North right now, for the South in season. Jacket and trousers, about $135. On the arm, a black evening coat with a white-printed black Bemberg rayon lining. About $150. Dinner suit and coat, made of British woollens. White broadcloth evening shirt, satin-striped. Black silk bow tie. *Facing page, below, left:* Marc Breaux wears a rather formal, extremely good-looking new black wool town suit, for business (the day of the board meeting) and on to dinner. With it, a white madras shirt striped horizontally with blue; a black silk tie. The suit, of a British woollen, about $125. *Facing page, below, right:* Lee Phillips wears a town suit of navy-blue flannel, striped with dark red; a blue chambray shirt with narrow Roman cuffs, a slightly figured black tie. Suit of British woollen, about $125. Both black Homburg hats: Dobbs. With all the above: Excello shirts, Excello cravats.





This page, right: Lee Phillips is sketched wearing a double-breasted blazer of navy-blue hopsacking, with gold metal buttons and a removable back-belt. Very good now, in the North, with grey flannel slacks; later, gone South, with white flannels. The blazer is of British woollen. About $85. *This page, above:* Marc Breaux, on the "Cristoforo Columbo," shows a departure in polo coat design: in front, the shoulders are set in; at the back, they are cut raglan-style, for a bonus of comfort. Coat, of Worumbo's natural tan wool velours, fully lined with brown Bemberg rayon; about $150. *This page, right, below:* N.B. for a man's P.M.: Gourielli's "Tang" after-shave lotion, in a giant apothecary jar; black grosgrain braces by Paris; white capeskin gloves by Daniel Hays; smoked mother-of-pearl studs and links by D'Barry. *Everything on both pages* at Abraham & Straus; Hutzler's; Thalhimers; Hudson's; and also at the other shops listed on page 184.



Up for discussion: five new fashions

FOUR of the new fashions are wheels, one is a coat—and all five are certain to make quite a difference to the woman who owns them: she'll *look* fine, and she ought to drive even better. In fact, thus equipped, she ought to be one of the most soothing drivers on the road. Here's why. Every wheel of this Packard has been treated to torsion suspension—and without going into the car's nervous system in detail, what torsion means is this: instead of having a series of springs to deal with road dents and adjust to loads, there's a new sort of interlocking arrangement that does the adjusting—beautifully. The Packard designers decided that by adding torsion suspension (and incidentally, it's not exactly like adding a pinch of thyme: it's a revolutionary automotive change), they could subtract a lot of the troubles that harass most drivers. For instance, where there's torsion suspension, there's very little swerving (the car corners so smoothly that it can carry a cup of tea on top and not spill a drop at the turn). There's very little vibration (it's practically a sitting room on wheels). And there's even very little back seat driving (doesn't matter whether the car goes over a gouge in the road; even a six-inch gouge is glossed over by torsion suspension). *The car above* is the 1955-1956 Caribbean—Packard's custom-order convertible equipped with torsion suspension *and* this electrifying news: from the end of October on, the new Packard will do its own gear-shifting. All that's required of the driver is a touch of the finger tip; electrically-operated push buttons take over transmission, automatically. *The coat at right* is convertible in its own way—it's a moss-green, mossy-textured wool that's fine for town now, for country, for travel any time (might be driving to Palm Beach in a month or so, over a pale-blue linen dress). The coat, by Jaunty Junior, in an A. D. Ellis wool, about $85. At Best's; The Broadway. Corduroy-circled hat by Gage, and Coblentz bag, at Best's. Larkwood stretch stockings.





New slip-sheath dress—Vogue Patterns



The slip-sheath dress is very strong fashion: the dominant shape of the Paris Collections, and of American fashion here-and-now. Here are two wonderful wool slip-sheaths that you can make yourself—without risk of the sewing machine's blowing a fuse. Use the handsomest fabric you can find: this is the simple shape that insists on the excellence of its ingredients—shows off the best, shows up the slightest lack of distinction. The sewing is ease itself, but the fitting of this new non-fit is rather tricky. It's wise to have a "basted" fitting before you stitch, to be sure that the waist doesn't clinch—that's the point; and that the shoulders are smooth and small. The pressing of the finished product is equally important. A steam iron will do the job best. Steam the seams on the reverse side first, then on the right side; and take care not to stretch the soft beige wool fabric.

Left: Vogue Pattern 875—a beautiful long-sleeved slip-sheath to make of Forstmann's black wool broadcloth. A curve of black satin underlines the high bosom. Here, the dash of fur is a black-dyed Norwegian hair-seal bag by Koret. Feather cap: John Frederics. Gloves by Superb. Pearly necklace, earrings: La Tausca.

Right: Vogue Pattern S-4645—a slip-sheath with interesting back-tab pockets, a low V-neck, a lot of easy, lofty style. Make it of Lesur's soft stone-beige wool. Beige kidskin shoes: Mademoiselle. Hanes seamless stockings. John Frederics cap. Gloves by Superb. The golden jewellery by Monet.

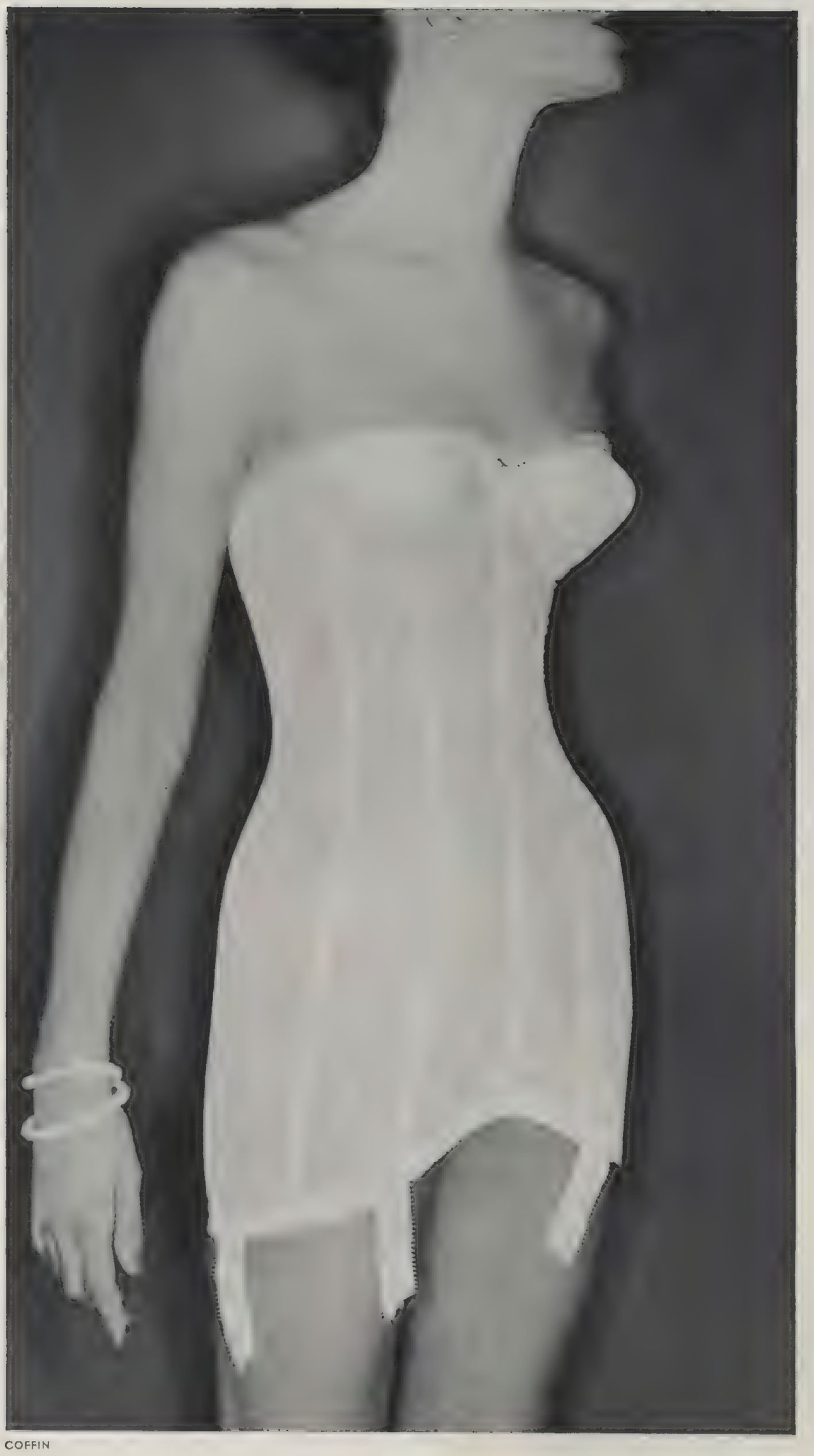
Back views, sizes, yardages: page 182

VOGUE
PATTERN
875

FRANCES MCLAUGHLIN



VOGUE
PATTERN
S-4645



COFFIN

These make the fashion



Beautifully controlled lines beneath demi-fitted clothes—that's the charm of this year's fashion. Here, four ways to shape a high rounded bosom, a flat torso, controlled hips.
Far left: An all-in-one with new firmness via front and back panels of sheer nylon taffeta—no give to that fabric. The side panels are elasticized nylon. Scovill zipper, at the side. By Warner's, $22.50. Lord & Taylor.
Near left: Brassière and high-top girdle; together, one willowy line. Almost waist-length nylon lace brassière, cut low at the back, $9. The girdle, nylon satin above power net, $13. Both by Flexees. Bloomingdale's; The Broadway.
Below: Beautiful décolletage, this black nylon brassière, $7.50. High-top girdle with nylon satin panel, $22.50. Both by Lily of France. Saks Fifth Avenue; Julius Garfinckel.
Right: For knitted tops, full skirts: a black nylon lace brassière, below-waist length, $10. The long, light garter belt, $5. Both by Hollywood-Maxwell. Best's; Famous-Barr.





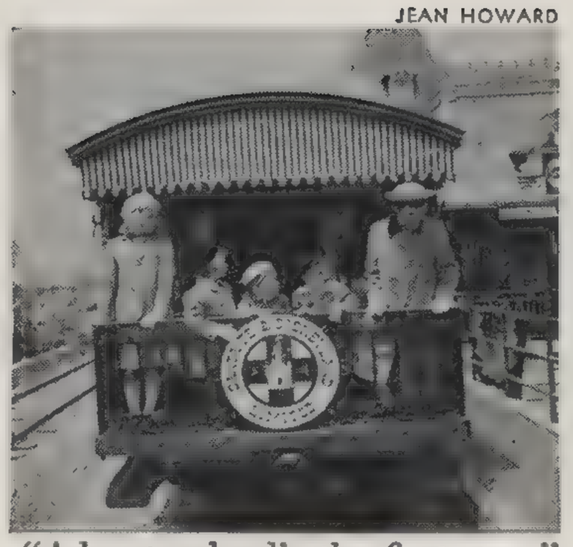


"Wow. A red and green and yellow train." "But Daddy says it's small. It doesn't look so small to *me*."

JEAN HOWARD



"Wasn't Fantasyland crazy!"



"Adventureland's the first stop."

On the Santa Fe-Disneyland R.R.

They're travelling on the small-scale model Santa Fe train
that winds through the wonders of Disneyland, in California—
Walt Disney's new enchantment-the-size-of-a-town.
What they're seeing: fantasy, history, prophecy, far places,
all made immediate and fun. What they're wearing:
just what Vogue likes best for them—comfortable, sturdy clothes,
firmly grounded in the classics, with a whiff of freshness.
Facing page: After a trip from Frontierland to Tomorrowland
(and not mussed at all), little girl in a Buster Brown dress—
of gay red Acrilan jersey, box-pleated, with a white overcollar.
By Tiny Town Togs, in sizes 3 to 6x. About $8. Her white corduroy
beret, by John Frederics. Her brother wears an Eton jacket of
brown wool tweed, charcoal-brown suspender shorts. Sizes 3 to 6,
about $17. Cotton broadcloth shirt, about $5. All by Imp Originals.
This page, below: Very new and made at Vogue's suggestion—
a girl's suit of winterweight Reeves cotton twill, the colour of
coffee ice cream. The jacket's a blazer; the skirt, box-pleated
all the way around. By Fairway, for sizes 7 to 14. About $20.
This page, right: The beautiful X sisters—in straight-cut tweed.
The little girl's coat: lavender-and-white Anglo wool tweed.
By S. J. Buchman, in sizes 3 to 6x. About $35.
The big girl's coat: beige, bronze, and green wool tweed.
By Bambury, in sizes 7 to 14. About $35.
All the clothes at Saks Fifth Avenue; Hutzler's. Skyway luggage.



"Let's go back to Autopia
and drive those little cars a whole lot more."



"I liked everything best,
especially the rocket to the moon."

GOSSIPY MEMO ON TRAVEL

Hunting in Ireland is a winter sport. Though more strenuous than riding to hounds in, say, Virginia, because of rough terrain, with hedges and ditches to jump, it means hunting over country that still loves, respects, and understands the sport. Eighty-five packs of hounds hunt in up to four meets every week, and one can ride with any of them by asking their Honourable Secretaries. "Cap-money" varies from ten shillings to two pounds a day. There are "courageous and honest" horses for hire who "if you leave their mouths alone and grip with your knees, will get you safely over any reasonable object" (for from three to five guineas a day), and the railroads will pick up and deliver a horse from one meet to another. For motorists, many garages provide trailer horseboxes. Besides these practical advantages, there are continual, thrilling point-to-point races, over lovely fields that roll to the sea, and enchanting people, with enchanting houses and castles, who are glad to have paying guests. If one had only a short time to spend hunting, Dublin would make good headquarters. (The Russell Hotel has rooms with tall windows and chintz curtains, cosy coal fires, and some of the best food in Ireland.) Within a radius of twenty miles one has a choice of: a stag-hound pack, the Ward Union, two celebrated foxhound packs, the Meath and Kildare; also four harrier packs (hare hunting is easier for less experienced riders), all meeting several times in a week. For the insatiable, the Corduff Beagles, followed on foot, meet Sundays. Further information can be had from the Irish Tourist Bureau, 33 East 50th Street, New York. Also, Swissair has worked out a two weeks hunting tour that includes horses, a drive-yourself car, board, and round-trip air transportation for as little as $802.

The Hawaiian Islands rise from the Pacific in volcanic grandeur, covered with opulent trees and ferns and vivid flowers—and there are virtually no bugs. A small, clean Matson freighter (twelve outside cabins, all with bath) chugs its way from port to port with cargoes of sugar cane and pineapples. Starting and ending at Honolulu, it puts in at Hilo on the island of Hawaii (where fields of orchids provide the leis *for the islands, corsages for the U.S.), goes next to Kahlui on the windward side of Maui to see the world's largest dormant volcano, Haleakala. (One may ride up its ten-thousand-foot slope—there are villages and inns to its rim—and, still on horseback, descend to the crater's floor which is lined with brilliant coloured cones.) Then on to two ports, Nawiliwili and Port Allen, on the garden island of Kauai, where there is the spectacular Waimea Canyon. The boat trip, once you are in Hawaii, costs under $100 per person for everything except liquor (you can bring your own). For a special holiday, one can reserve the entire passenger section for about $1,000.*

Travellers know: Hiring a ladies' maid, in hotels abroad, to look after your clothes, is not an extravagance, but rather, saves larger hotel charges for sewing, pressing, and laundry.... Hotel reservations anywhere in the United States are speedily made for you, and held, by Western Union's "Reservation Service"—the charge is $1 above the phone call and necessary telegrams.

When Ambassador and Mrs. John C. Wiley (he was formerly Ambassador to Portugal, later to Iran and Panama) recently returned from abroad, they brought with them fresh notes on some of Europe's oldest restaurants. From them, Vogue has excerpted the following run-down. PARIS: *General level of cooking high, but* grande cuisine *has gone down. At the Cochon d'Or, 192 Avenue Jean-Jaurès, the Châteaubriand would delight a Texan. Chez Francis, on Place de l'Alma, is notable for* pommes soufflés *and an excellent grill at not too exorbitant prices, beef being one of France's cheaper foods. Le Petit Châtelet, on the Left Bank, specializes in* boudin, *or blood sausage. Because it is really* petit, *make reservations ahead.* BORDEAUX: *At Le Chapon Fin, 5 Rue Montesquieu, the* grande cuisine *has not gone down at all. The Wileys described a meal of clear soup, filet of sole, venison (marinated for three days in a complicated formula of the best wines, carrots, turnips, thyme, bay leaves, onion studded with cloves), and* cèpes bordelaise *(saucer-sized mushrooms). For dessert, wild strawberry soufflé with raspberry sauce. With all of this, fine Bordeaux wines; with dessert, champagne; yet the Wileys said, "In two hours we were hungry again, it was all so delicate!"* MADRID: *El Pulpito on the Plaza Major, cheap and charming, has Spanish cooking at its best, especially seafood:* langostinas a la plancha, *partridge roasted on a spit before your eyes,* pulpo *(octopus), the traditional delicacy.* ROME: *Among so many top restaurants, the Wileys remembered the Passetto, 14 Via Zanardelli, where the chef puts "white truffles of Alba" in the cheese fondu, in the omelettes, even in spaghetti.* COPENHAGEN: *All fish here is freshly delicious including lymphjord oysters, the world's best. At the de 7 Sma Hjem (The Seven Small Homes), 4 Jernbanegade, which has seven dining rooms, each with three tables, and each furnished in different styles, the Wileys found this most original dish, "delectable and expensive": a mix of hot spinach, cold red salmon, cold scrambled eggs in cream.*

Boca Grande, on the Gulf of Mexico, remains a stronghold of old Florida, separated from the neon-flashing mainland by a creaky ferry. It has Spanish stucco houses (balconies, patios, and all), a small shanty village, and the best beaches in the state. Quiet, conservative people return year after year to the hotels, or to their own houses, for the deep sea fishing, the superb swimming, and many have contributed imaginatively to the life of the community. One gave an air-conditioned library that delivers books in a motorboat to neighbouring islands; another, a jewel-scaled marble chapel. The home-printed *Gasparilla Gazette,* run single handed by Frank Oliver, a British newspaperman, is devoured for its meaty editorials. The Gasparilla Inn, large, wooden, comfortable, with several cottages, opens in December; rates start at $16 per person with meals.

More travel notes on page 190.

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*T.M.

RÉPLIQUE

the perfume Paris is wild about

all America is raving about



bottled...

packaged...

sealed...

in France

ABOUT MABEL GROTE

(Continued from page 153)

though she were a part of the pattern—perfectly tidy, and beatifically smiling. Her eyes were half closed, and she was singing, on the whole tunefully, an extremely coarse version of "Phil the Fluter's Ball."

"Grote!" exclaimed my mother. "What in Heaven's name are you doing?"

Grote stopped singing.

"Lying down, cosy and snug, but damned hot, madam, like a little Cipollata sausage in the pan," she said sweetly, then gave a decorous whoop, followed by a wild yell of laughter, evidently the dinner-table kind. My mother quickly dismissed Doris, and asked me to call my father.

"I won't sack her, even if she's as drunk as a Lord," I heard my father mutter as he walked with me from his study.

When we entered the drawing room, Grote sat up, pulled herself onto a chair, and burst into one of the more belligerent verses of "Rule Britannia." Then she called for three cheers for my father, and gave them alone, with a noble lack of affectation.

My father said, "Now Grote, my dear woman, you are drunk, quite drunk. Come along with me, and my wife will put you to bed."

"Drunk," said Grote thickly. "I should say I am drunk, sir. I am indeed. Swimming in drink, like a little Cipollata sausage on a matchstick, floating down a damned great river. That's me, sir. So now I want to lie down. All that beautiful drink! I had some of everything—and I never drink much—except sometimes. Pity, because I didn't want to leave this house, and you especially, sir, until they carried me out feet first. . . ."

Then suddenly, she fell asleep. We caught her as she slipped from the chair onto the floor, and my father and I carried her upstairs to bed.

Next morning when she asked to see my mother, she was in her going-away clothes, and her bags were packed in the servants' hall. It was at this interview that Grote really showed her class. My mother told me about it afterwards. First, she asked her to sit down.

"Thank you, madam," said Grote firmly. "But I would not wish to be lacking in respect to you for the second time in twenty-four hours. If I were a young girl, I might make excuses, but I'm not, and I won't. Sometimes, I feel unhappy and very lonely, and at those times I like to get drunk, madam. Generally, I make an excuse and go away and get it over alone. It's an awful thing, madam. Like a sort of earthquake, growling about in one's mind, and in one's stomach. Whenever I do it in somebody else's home, I'm usually sacked, and this is one of those times. I'm sorry, madam; particularly as I had hoped to stay here. You are such a funny household, and I like you all so much."

She was admirably simple and affecting. My mother said:

"Oh, but Grote, we wouldn't dream of dismissing you for this. We simply couldn't. My husband wouldn't hear of it. He'd just say 'we all of us get drunk sometimes,' and that would be all."

"That's very kind of him, madam, but is it wise? How do you know I don't do this every month, getting worse each time? You ought to think of your own interests."

"But you don't do it often, do you Grote?"

"True enough, madam. Three or four times a year at the most. It's not pleasant, I know, but it's human. Why shouldn't I have faults, like anyone else?"

"Why not indeed?" said my mother.

By the evening, she was unpacked again and restored to her functions. She never spoke of leaving us again. Grote's rare—but sometimes monumental—benders passed into family history. They were accepted like the seasons. She did not leave the house, except for her fishing trips and rare shopping expeditions, until two weeks before her death, which took place four years later.

As usual on great occasions—and leaving the house was such an occasion—she came to see my mother for a solemn audience.

"Madam," she said. "Are you at all superstitious?"

"Well, no, Grote," she said, "Or rather, we all are to some extent. Why?"

"I have had the feeling for days now that I must go back to Leominster, where I was born, see our old house again, and buy myself a plot to be buried in. If it's not inconvenient, madam, I'd like a fortnight. It may be urgent."

My mother accorded it immediately. Next, Grote went to my father and asked for the name of his lawyers.

"You see sir," she said, "I want to draw up a will. I've no close relations, and I want to leave my money in just my own way."

My father gave her the name of his lawyers and a letter to the senior partner. She thanked him warmly.

"The thing is, sir," she said very quietly, "I didn't want to shock dear madam, but in a few weeks, I'll be dead. I can feel it in me, like a weight. And I want to go home."

Instantly, my father offered her his own doctor in London, specialists—anything she wanted. Grote refused.

"Waste of money, sir. It's my heart. The thing is quite worn out. My doctor told me so last year, and now I know it's true. You are very good to me, sir, all the same. And I never enjoyed anything in my life as much as these last four years—never, sir."

(Continued on page 179)



MIEHLMANN

Watch this:
the expansion leather watch bracelet

Brand-new idea here: an expansion band that's leather and the right size for women's watches—the leather (lizard in this case) is set in gilt-rimmed squares that slide on hidden links. And the band slides on your wrist, with no clasp to fasten. A handsome piece of daytime jewellery—there's a choice of tan, green, red, or black lizard. Adjusting the wrist size is easy, but making a complete change of band is likely to be a job for the jeweller, unless you're several chapters ahead on do-it-yourself. This expansion watch bracelet shown, $12 including tax. By Speidel. At Altman's; The Broadway.

ABOUT MABEL GROTE

(Continued from page 178)

Grote died at Leominster, just one week after this conversation with my father.

Her will was one of the most charming documents I ever heard read. She left all her possessions to my mother, and her savings, jointly, to my father and mother, in trust, for them to give away, as they thought best, to people in real need or trouble, to whom a hundred pounds might be salvation. "I'd like it not to be given away in penny numbers," she wrote in her letter of instruction, "but in good round sums which mean something." She added: "I don't want it spent on goody-goody people either—just on folk of any kind, good or bad, who happen to be in a mess. There are always plenty of them about."

My mother and father administered her little fortune with generosity, care, and a quiet humour which Grote herself would have appreciated. They never gave twice for the same reason, but then, unreason was my father's specialty. He and my mother were, between them, the perfect people to handle Grote's trust in the way she would have wished.

EDITOR'S NOTE: *John Inglis Hall, an Englishman with a ration of Irish blood and a taste for eccentricity, lives in London where he is public relations director of an electrical engineering firm. Besides writing short stories, and, occasionally, poems, he sometimes tells his own stories on television. He is a great-nephew of the famous writer on Japan, Lafcadio Hearn, and, like Mabel Grote, an excellent trout fisherman, dry-fly.*



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Under-coat costume—and coat

(Continued from pages 148-149)

Here, arriving under its own very short and handsome tweed coat, is another excellent costume shaped to slide, later on, under long winter coats as slim as they come. The black wool jersey over-blouse has a high-throated collar, long sleeves. The black wool flannel skirt is the slenderest reed. The hip-length coat has a pleated martingale back, is made of a black-and-brown checked alpaca-and-wool tweed by Stroock. The three-piece costume, by Mary Stevens. About $100, at Bonwit Teller; Montaldo's. A dash of false fur here: furry, leather-bound black bag. At De Pinna.



MIEHLMANN

Fur dash on hand

Here, new forms of fur-wearing: these fur-bearing gloves, handsome fur handbags (some of these, on a new fashion time—late day). More news is the wide variety of fur used for accessories: white beaver to leopard. *Above:* At left, on-the-cuff glove news: black-dyed Alaska sealskin on beige pigskin. A beautifully-made little glove, and notice the new unstitched smoothness of the back. By Fuchs, $19. Lord & Taylor. Centre, a mustard-coloured wool jersey glove cuffed with a rim of brown-dyed Alaska sealskin. By Fuchs, $12.50. At Saks Fifth Avenue. At right, bright red wool jersey with a band of leopard on it—a handsome choice for a brown suit. By Fuchs, $12.50. Saks Fifth Avenue. *Below:* The handbag at left, a rounded shape of black-and-white striped civet cat, on a leather frame. By Roger Van S, $55*. At Henri Bendel. The big square bag, above centre, is French ponyskin with leather sides, a double rolled leather handle. Handsome transportation, city or country, for handbag possessions. By Koret, $60*. Saks Fifth Avenue. Roundish bag, lower centre, is a shimmering square of black-dyed Russian broadtail lamb—beautiful for late day (and that's a new fashion-time for a fur bag). Handle: black leather. By Milch, $85*. Henri Bendel. Round pouch-bag at right: a delicious bit of white-dyed Canadian beaver—(another late-day bag). By Koret, $115*. Bergdorf Goodman.

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Playtime...

You want a bra with an unfailing uplift . . . an elastic release to cater to your comfort . . . to keep you alluring in action! Here it is . . . in cotton broadcloth. Life Romance No. 566, $2.00.

Daytime...

Party-going fashions call for a bra that lifts, defines and molds. A beautiful example . . . this Life Thrill No. 584 in embroidered nylon sheer and nylon taffeta, $3.50.

Daytime...

To help you achieve today's higher, more feminine bustline . . . this fine broadcloth bra makes use of wafer-thin foam rubber padding. Perfect for sweaters, blouses. Life Confidential Bra No. 281, $3.00. Also in black, $3.50.



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Your calendar shows a trip to the supermarket, a Cub Scout session, a cocktail party. You're ready so *beautifully* . . . when you start every change with the *right* Life Bra. For the bra that's wonderful with cashmeres won't have the same way with a cocktail dress. And the bra that's a joy with your jerseys can undermine your silks! There are Life Bras for every outfit, every occasion. Buy for *all* your fashion needs today!

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Discoveries in beauty

MIEHLMANN



Vogue talked about this in the September 1 issue: an earring-hearing aid. Here's how it looks; how it works. First, you choose an earring that you like: one of your own or one of the Maico Hear-Ring designs. The hollow shell of the earring is then fitted with a Maico sound receiver. A thin cord connects the receiver to a transistor hearing aid pinned out of sight in the hair (see the coiffure above). Total weight of the hearing aid: one ounce. Now, since the sound receiver can be removed, many changes of earrings are possible. To further their efforts in making hearing aids a fashion accessory, Maico, through its consultants, has arranged with jewellers in cities across the country to supply women with a smart wardrobe of earrings that can be easily (and invisibly) converted.

VOGUE PATTERNS

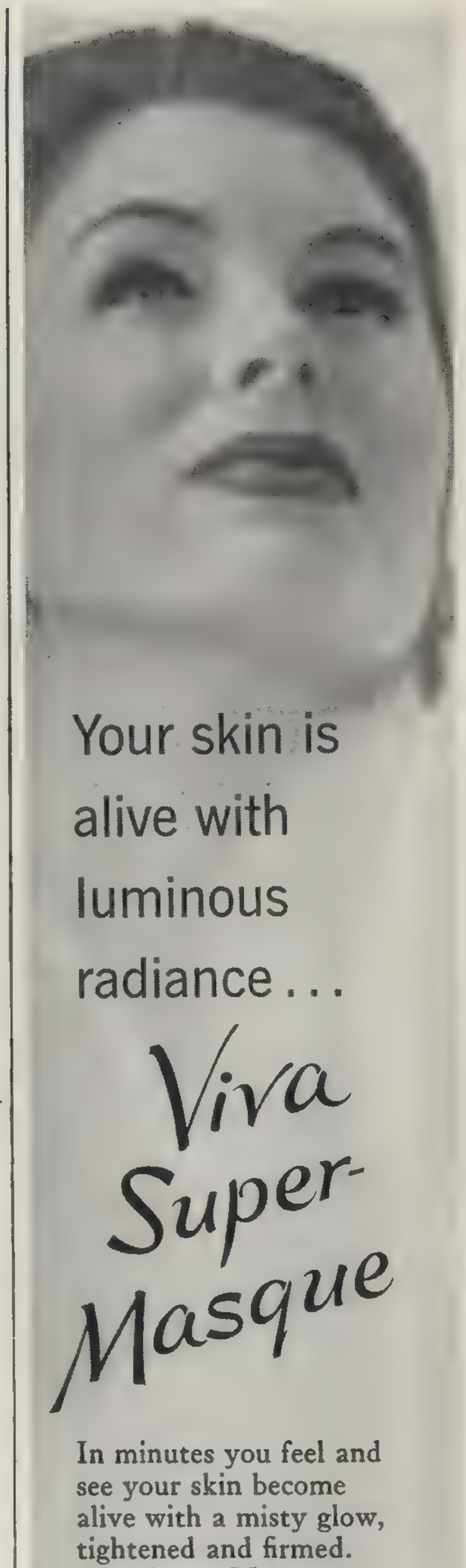
(Details of the new slip-sheath dresses shown on pages 170-171)



S-4645 875

Above, left: Vogue Pattern S-4645, the beige wool slip-sheath dress with low V-neck, tabbed hip-pockets. For sizes 12 to 20 (30 to 38). For size 16 (34), use 2¼ yds. of 54"-wide fabric. The pattern, $1. *Above, right:* Vogue Pattern 875, the black wool broadcloth slip-sheath dress, designed for sizes 12 to 20 (30 to 38). For size 16 (34), use 2¾ yds. of a 54"-wide fabric with nap. The pattern, $2.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.



Discoveries in beauty

Bath oil discovered: a new essence so concentrated it lingers the length of the day—"Secret of Venus" bath oil by Parfums Weil. Part of the secret is this: use it *after* the bath as well as in it—smooth on a few drops while the body is still moist. Available in three famous Weil fragrances (all brewed and bottled in Paris): Zibeline, Cassandra, and Antilope. At Altman's.



MIEHLMANN

News that travels: the leafy beauty of "Réplique" perfume, now available to its numerous addicts in this airy, transportable form—three ounces of *eau de toilette* in a leak-proof atomizer equipped with a plastic safety cap. And, even if you don't travel, its scent will—"Réplique" is one of those haunting fragrances, persists in the most attractive sort of way. Imported from France, now at Lord & Taylor.



Latest pocket edition: this gilt medallion-*flacon* filled with many eveningsworth of "Écusson" perfume by Jean d'Albret. It's a fragrance that's been sniffed at—with pleasure—since the days of Henri Quatre and his court, and it's *still* a pleasure. The formula involves all the most romantic perfume-components—roses, jasmine, lingering overtones of tuberose. This news: at Saks Fifth Avenue.



New bride's bouquet: wedding-day present, and no doubt about it—a pretty fragrance, "Jolie Fleur" perfume, that's boxed with a lacy blue satin garter in place of the usual ribbon. The perfume's many sizes, from a four-ounce vial for the bride to dram-size bottles that would serve beautifully as bridesmaids' presents—souvenirs of the day, to the last drop. On special order: Saks Fifth Ave.



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the wonderful Wizard of Bras

Defines a prediction-ary line, a superlatively smoothed, soothed new shape for you . . . a lovely understatement for your longer-lined fashions. Supple padded wire underlines each cup, tells a supporting story like none you've ever known before. Here, DEFINITELY YOURS LONG-LINE in all white nylon lace or black over pink, B C cups, 10.00 D cup, 10.95 In firm, fine white cotton, 6.50 and 7.50

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Slip into this new lounging blazer of magnificent Lanella. Notice the smooth natural shoulder, the effortless hang, the slim, clean lines— a matter of expert tailoring, our new fitted lining, and special care to make it the most comfortably correct jacket you've ever owned.

In smart solid shades of scarlet, navy, black, hunter green, black watch and a variety of interesting stripes. About $38.

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St. Louis . . . . . **Boyd's**
San Francisco . **Robert Kirk, Ltd.**
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For name of your nearest store write:

GRIECO BROS. Inc.
200 Fifth Avenue, New York

IDEAS
FROM ITALY

Listed below are the stores that will have most of the men's clothes shown on pages 166-167.

Atlanta, Ga.....Rich's Inc.
Boston, Mass.....Filene's
Chicago, Ill.....Carson Pirie Scott & Co.
Cincinnati, Ohio.....Shillito's
Cleveland, Ohio.....The Higbee Company
Columbus, Ohio.....Lazarus
Dayton, Ohio.....The Rike-Kumler Company
Denver, Col.....Daniels and Fisher Stores Co.
Hempstead, L. I.....Abraham & Straus
Houston, Tex.....Foley's
Indianapolis, Ind.....L. S. Ayres & Co.
Knoxville, Tenn.....Rich's Inc.
Los Angeles, Calif.....Bullock's Downtown
Miami, Fla.....Burdine's, Inc.
Miami Beach, Fla.....Burdine's, Inc.
Minneapolis, Minn.....Dayton's
Philadelphia, Pa.....Strawbridge & Clothier
Pittsburgh, Pa.....Joseph Horne Co.
Rochester, N. Y.....B. Forman Co.
St. Louis, Mo.....Stix, Baer & Fuller

New Oxford for men: three leathers, three uses

COUNTRY SHOE



New, non-classic Oxford (all three shoes take this same line) with a slightly-lower cut beneath the ankle. This pair: ginger-coloured brushed leather; good choice for country wear with grey flannel trousers, a sports coat. By Banister, $28. Wallachs.

TOWN SHOE



A town shoe of black lizard—its trim lines make it a particularly good shoe to wear with the new, slightly tapered trousers. This black lizard, handsome choice with a navy-blue suit, with black-grey flannels. This pair, also by Banister, $37. Wallachs.

EVENING SHOE



The low-cut two-eyelet Oxford, here in its evening form—a black patent leather dancing pump. Being built on a pump last, these evening shoes fit as trimly and as well at the heel as traditional pumps. The evening Oxford here, by Banister, $28. Wallachs.

DRAWINGS BY
RAY PORTER

New sweater for men knitted in shirt-form

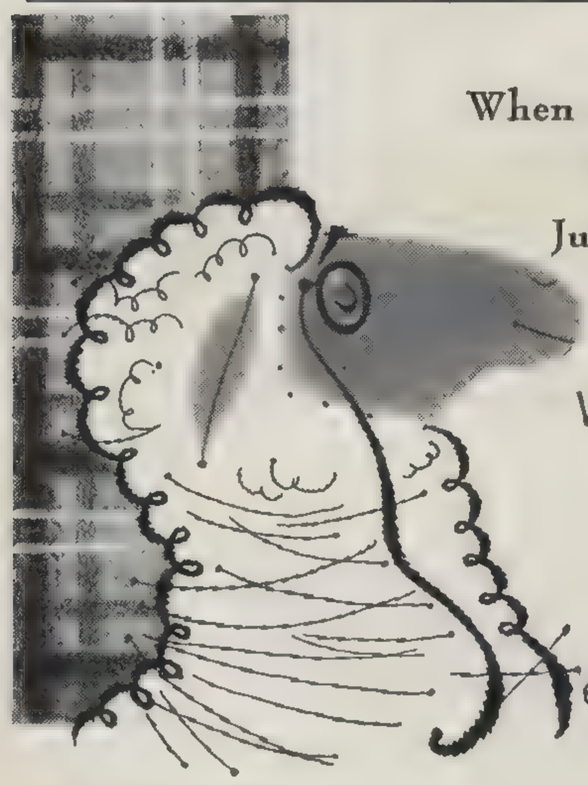
MIEHLMANN



Here, a sweater to wear with a black crocheted tie, sports jacket. Made very much like a shirt, this is an easy new kind of warmth for country living when a man wants to look presentable without having to change. By Activair of beige Alamac's Thalspun jersey of Orlon-and-cashmere—washable as any shirt. $16.50. Whitehouse & Hardy.

More casual version of the sweater-shirt: this has a polo-shirt collar, comes in blue and grey stripes; good to have on hand for autumn days in the country. By Activair of an eminently washable jersey—Alamac's Thalspun (Orlon-and-worsted). $14.50. Abercrombie & Fitch.





When a label merely says IMPORTED,
Please remember this advice:
Just the fact it was exported
Doesn't make it extra-nice!

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C. J. Gayfer & Co., Inc.....Mobile, Ala.
Montgomery Fair Company....Montgomery, Ala.
Korrick's, Inc. .....Phoenix, Ariz.
Steinfeld's .....Tucson, Ariz.
M. M. Cohn Company.....Little Rock, Ark.
Malcolm Brock.....Bakersfield, Calif.
J. F. Hink & Son.....Berkeley, Calif.
I. Magnin & Co.....Beverly Hills, Calif.
Gottschalk's.....Fresno, Calif.
Webb's of Glendale.....Glendale, Calif.
Buffums'.....Long Beach, Calif.
Rathbun's.....No. Hollywood, Calif.
I. Magnin & Co.....Los Angeles, Calif.
I. Magnin & Co. .....Oakland, Calif.
I. Magnin & Co. .....Pasadena, Calif.
Rouse's .....Riverside, Calif.
Hale's .....Sacramento, Calif.
The Harris Co.....San Bernardino, Calif.
The Marston Co.....San Diego, Calif.
I. Magnin & Co.....San Francisco, Calif.
L. Hart & Son, Inc.....San Jose, Calif.
Buffums'.....Santa Ana, Calif.
I. Magnin & Co.....Santa Barbara, Calif.
Rosenberg's Inc.....Santa Rosa, Calif.
Smith and Lang.....Stockton, Calif.
Denver Dry Goods Co.....Denver, Colo.
The D. M. Read Company....Bridgeport, Conn.
G. Fox & Company, Inc.....Hartford, Conn.
Edward Malley Company.....New Haven, Conn.
The Styletex Company.....Meriden, Conn.
The Corset Shop.....Wilmington, Del.
Julius Garfinckel & Co.....Washington, D. C.
Cohen Brothers.....Jacksonville, Fla.
Maas Brothers, Inc.....St. Petersburg, Fla.
Maas Brothers, Inc.....Tampa, Fla.
Rich's, Inc.....Atlanta, Ga.
Idaho Department Store.....Boise, Idaho
Roland's.....Bloomington, Ill.
Marshall Field & Co.....Chicago, Ill.
Linn & Scruggs.....Decatur, Ill.
Joseph Spiess Co.....Elgin, Ill.
Block & Kuhl Co.....Peoria, Ill.
Chas. V. Weise Co.....Rockford, Ill.
Barker's .....Springfield, Ill.
Globe Dept. Store.....Waukegan, Ill.
Wolf & Dessauer.....Fort Wayne, Ind.
L. S. Ayres & Co.....Indianapolis, Ind.
The Frances Shop.....South Bend, Ind.
The Killian Co.....Cedar Rapids, Iowa
M. L. Parker Co.....Davenport, Iowa
Younker Brothers, Inc.....Des Moines, Iowa
Younker-Davidson's.....Sioux City, Iowa
Crosby Bros. Co.....Topeka, Kansas
Innes.....Wichita, Kansas
H. P. Selman & Company.....Louisville, Ky.
Dalton Company, Inc.....Baton Rouge, La.
Weiss Brothers Stores, Inc.....New Orleans, La.
Palais Royal.....Shreveport, La.
Porteous, Mitchell & Braun....Portland, Maine
The Hutzler Bros. Co.....Baltimore, Md.
Jordan Marsh Company.....Boston, Mass.
Wilson's Inc.....Greenfield, Mass.
The Cherry & Webb Company.....Lowell, Mass.
Albert Steiger Company.....Springfield, Mass.
John C. MacInnes Company...Worcester, Mass.
The J. L. Hudson Co.....Detroit, Mich.
Smith-Bridgman Co.....Flint, Mich.
Wurzburg's.....Grand Rapids, Mich.
J. W. Knapp Co.....Lansing, Mich.
Waite's .....Pontiac, Mich.
Oreck's.....Duluth, Minn.
The Dayton Co.....Minneapolis, Minn.
Schuneman's.....St. Paul, Minn.
R. E. Kennington Company.....Jackson, Miss.
Harzfeld's.....Kansas City, Mo.
Hirsch Bros.....St. Joseph, Mo.
Stix, Baer, & Fuller.....St. Louis, Mo.
Hart-Albin Company.....Billings, Mont.
Gold & Company.....Lincoln, Neb.
Thos. Kilpatrick & Co.....Omaha, Neb.
Ronzone's .....Las Vegas, Nev.
M. Epstein Company.....Morristown, N. J.
Kresge-Newark, Inc.....Newark, N. J.
Meyer Brothers.....Paterson, N. J.
Nevius-Voorhees.....Trenton, N. J.
Kistler-Collister & Co.....Albuquerque, N. M.
McLean's Dept. Store.....Binghamton, N. Y.
Abraham & Straus.....Brooklyn, N. Y.
L. L. Berger, Inc.....Buffalo, N. Y.
Abraham & Straus.....Hempstead, N. Y.
B. Altman & Company.....New York, N. Y.
Bresee's .....Oneonta, N. Y.
McCurdy & Company.....Rochester, N. Y.
The Wallace Company.....Schenectady, N. Y.
The Addis Company.....Syracuse, N. Y.
J. B. Wells & Sons, Co.....Utica, N. Y.
Mimi Shop.....Yonkers, N. Y.
J. B. Ivey & Company...Charlotte, N. Carolina
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The Mabley & Carew Company..Cincinnati, Ohio
The Halle Brothers Company....Cleveland, Ohio
F. & R. Lazarus & Company....Columbus, Ohio
The Rike-Kumler Company.....Dayton, Ohio
LaSalle's.....Toledo, Ohio
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Kerr's.....Oklahoma City, Okla.
Vandever's.....Tulsa, Okla.
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Hess Brothers.....Allentown, Pa.
The Halle Brothers Company.....Erie, Pa.
Bowman's.....Harrisburg, Pa.
Strawbridge & Clothier.....Philadelphia, Pa.
Joseph Horne Company.....Pittsburgh, Pa.
Pomeroy's, Inc.....Reading, Pa.
Chas. H. Bear Company.....York, Pa.
Gladding's, Inc.....Providence, R. I.
Belk's Department Store..Columbia, S. Carolina
Shriver's, Inc.....Sioux Falls, S. Dakota
Miller's, Inc.....Chattanooga, Tenn.
Miller's, Inc.....Knoxville, Tenn.
Levy's .....Memphis, Tenn.
Cain-Sloan Company.....Nashville, Tenn.
Wright Fashions, Inc.....Amarillo, Texas
c/o Blackburn Bros., Inc.
E. M. Scarbrough & Sons.....Austin, Texas
Whitehouse Dry Goods Co.....Beaumont, Texas
Perkins Brothers Company..Corpus Christi, Texas
A. Harris & Company.....Dallas, Texas
Popular Dry Goods Co.....El Paso, Texas
The Fair.....Fort Worth, Texas
Sakowitz Brothers.....Houston, Texas
Frost Brothers.....San Antonio, Texas
L. R. Samuels Co.....Ogden, Utah
Z. C. M. I.....Salt Lake City, Utah
The Old Bee Hive.....Burlington, Vermont
Ames & Brownley.....Norfolk, Va.
Thalhimer Brothers, Inc.....Richmond, Va.
Smartwear-Irving Saks, Inc.....Roanoke, Va.
Frederick & Nelson.....Seattle, Wash.
The Crescent.....Spokane, Wash.
(Spokane Dry Goods Co.)
Rhodes Bros.....Tacoma, Wash.
Lou Johnson.....Yakima, Wash.
Stone & Thomas.....Charleston, W. Virginia
Stone & Thomas.....Wheeling, W. Virginia
Harry S. Manchester Co.....Madison, Wisc.
Dreyer-Meyer Corset Shop....Milwaukee, Wisc.
The Liberty House.....Honolulu, Hawaii

Party diary *continued*

From the notebooks of Mrs. William W. Schott: the four menus illustrated on pages 150-151, here transposed from the "diplomatic language," French, into English, with accompanying recipes (all scaled to serve eight people). The silver shown is, of course, sterling.

LUNCHEON

FLEMISH ENDIVES AU GRATIN
(Rüdesheimer, 1951)
CHICKEN SAUTÉ BORDELAISE
GREEN SALAD
(Chassagne-Montrachet, 1945)
RASPBERRY CHARLOTTE RUSSE
BISCUITS À LA CUILLÈRE
(Château Rabaud, 1939)

CHICKEN SAUTÉ BORDELAISE

Quarter 4 very small plump broilers and sauté in 4 tablespoonfuls butter and 2 tablespoonfuls olive oil until a deep golden brown. Season when half done. When done, remove the chicken to a platter and keep hot. Deglaze the frying pan over a brisk fire with ½ cupful of dry white Bordeaux wine. Add ½ clove minced garlic, 1 teaspoonful tomato paste, and 1½ cupfuls light stock. Cream 3 tablespoonfuls butter with 1 tablespoonful flour, feeding it bit by bit into the sauce. Stir until smooth; pour over the chickens.

Garnish: In a covered skillet, simmer one can of artichoke hearts, quartered, in 1 tablespoonful of butter. Sauté separately, 4 potatoes cut in ¼-inch slices, until cooked through. Slice 2 onions thickly; soak in cold milk for 1 hour in the refrigerator. Plunge into hot vegetable fat until well coloured. Drain on paper. Wash and dry the coarse stems of ½ bunch of parsley. Plunge into hot fat. As soon as it stops sizzling, remove with a slotted spoon. Arrange the vegetables around the chicken, separated by tufts of fried parsley.

DINNER

CONSOMMÉ ROBESPIERRE
(Tio Pepe)
FILLETS OF SOLE NORMANDE
PARSLIED POTATOES
(Rüdesheimer Berg Spätlese, 1950)
PHEASANT À LA CRÈME
GREEN SALAD
(Château Beycheville, 1942)
APRICOT ICE
AND
VANILLA MOUSSE MOULD
PETITS FOURS
(Bollinger, Brut, 1945)

FILLETS OF SOLE NORMANDE

Shell 8 large oysters; cook them in their liquor with ¼ cupful of dry white wine, over a medium flame. Remove from fire as soon as it boils and reserve the broth. Scrub and dry 16 button mushrooms; cut stems level with caps and pour 2 tablespoonfuls lemon juice over them. Remove woody part of stems and chop coarsely. Combine stems and caps with 1 tablespoonful lemon juice, 1 tablespoonful butter, salt, enough water to cover; bring to boil; simmer 5 minutes.

Place 8 fillets of sole side by side in a buttered oblong baking dish. Season with salt and pepper. Add 24 shelled raw shrimps, the broth, mushroom stems, the oyster liquor, and ½ cupful white wine. Cover with a well-buttered sheet of wax paper; bake the fish in a hot oven for 10 to 20 minutes. Arrange the shrimp and mushrooms around the fish on a platter. Keep hot.

Reduce the fish liquor by one-third. Thicken a white roux of 2 tablespoonfuls butter and 2 tablespoonfuls flour; simmer 5 minutes. Add 2 egg yolks beaten gently into 1 cupful cream. Heat to the boiling point, stirring constantly. Remove from fire; add 2 tablespoonfuls butter and the juice of ½ lemon. Correct seasoning; stir briskly to blend and make light.

Heat 2 cans of mussels with the oysters in a little sauce. Add the mussels to the fish. Arrange the oysters in a line along the centre of the platter; pour the sauce over fish; edge with pastry puffs or toasted triangles.



Simple, handsomely proportioned "Fairfax" design, by Gorham. Six-piece luncheon place setting, $32.50*. Black, Starr & Gorham.

Classic variation—Gorham's "Chantilly." Six-piece dinner place setting, $36.25*. Black, Starr & Gorham.

SUMMER LUNCHEON

SHRIMPS AND SCALLOPS À L'INDIENNE
(Chassagne-Montrachet, 1945)
JELLIED BEEF PÉRIGORD
MIXED VEGETABLES À LA RUSSE
(Clos Frantin, 1937)
APPLE CAKE CHANTILLY
(Château Rabaud, 1939)

SHRIMPS AND SCALLOPS À L'INDIENNE

Clean 36 peeled raw shrimps and marinate, with 1½ lbs. bay scallops, in 1 pint of dry white wine for 2½ hours in the refrigerator. Then let this mixture come to a boil and simmer for 5 minutes. Season lightly with salt and pepper. Drain, reserving liquid.

Sauce: Melt 2 tablespoonfuls butter in a heavy frying pan. Add 3 minced shallots and cook over a low flame without browning. Add 1 tablespoonful chopped parsley and 10 mushrooms, sliced; season lightly. Cook until most of the liquor has boiled away. Add 1 tablespoonful flour and 2 teaspoonfuls curry powder; mix well. Stir in 1½ cupfuls fish liquor and cook for 5 minutes. Add ½ cupful cream; season with salt, pepper, and more curry powder to taste. Combine the drained fish and the sauce. Keep hot in a double boiler; serve in the centre of a rice ring.

JELLIED BEEF PÉRIGORD

Have the butcher lard one fillet of beef and tie it. Cut 4 truffles in sticks of ¼ inch thick. Cut slits in the meat, insert the truffle sticks until it is studded like a porcupine.

Melt ⅓ lb. butter in a narrow roasting pan and brown 1 sliced carrot and 1 chopped onion. Place the beef on top of the vegetables. Roast in a 375° preheated oven for 20 minutes, adding enough beef stock to prevent burning. Season with salt, pepper, and ¼ cupful of Madeira wine. Cook 20 minutes longer, basting twice. (The thermometer should register 140° for rare.) Remove the meat. On top of the stove, deglaze the roast drippings by adding 2 tablespoonfuls cognac. Add ¾ cupful of beef stock, bring to a boil and cook about 5 minutes. Dissolve 1 tablespoonful gelatin in ¼ cupful of water. Strain the stock. Add ¼ cupful of Madeira wine and stir into the gelatin, over ice for a quick setting. When it starts to thicken, coat the fillet, place sliced truffles on the surface as decoration. Continue adding the gelatin until a thickness of ½ inch is formed. (Aspic can be heated for softening, but not boiled.) Pour the remainder of the aspic into a flat pan.

Slice the pâté into 8 portions. Decorate the platter with the extra aspic, cubed. If you like, garnish with whole truffles simmered in Madeira wine.

DINNER

LOBSTER BISQUE
(Tio Pepe)
HAM MOUSSE À LA PRINTANIÈRE
GREEN SAUCE
(Rüdesheimer Berg Rottland Spätlese, 1950)
SADDLE OF LAMB À L'ORIENTALE
RICE PILAFF
(Chambolle-Musigny, 1947)
MAPLE ICE CREAM MOULD
PETITS FOURS
(Moët et Chandon, Brut)

HAM MOUSSE À LA PRINTANIÈRE

Velouté: Make a white roux by melting 3 tablespoonfuls butter, when foaming add 3 tablespoonfuls flour and 1⅓ cupfuls chicken bouillon. Stir until smooth and thick. Lower flame and simmer for 20 minutes, skimming off the top. Add 2 egg yolks, slightly beaten; stir until about to boil. Then cool.

Dissolve 2½ packages gelatin in ¾ cupful water and add 3½ cupfuls minced ham. (The ham can be minced to paste by putting it through a meat grinder and passing it through a strainer.) Add 4 tablespoonfuls sherry to the velouté; combine with ham. Whip 2 egg whites, add 1 cupful cream and fold into ham mixture. Wash a ring mould in cold water; fill with ham mousse; chill for several hours. Unmould onto a platter; fill with a mixed vegetable salad with French dressing, piled into a dome. Serve.



Severely tapered, Gorham's "Thread of Gold—Gold-Tip." Six-piece place setting, $67.50*. Black, Starr & Gorham.

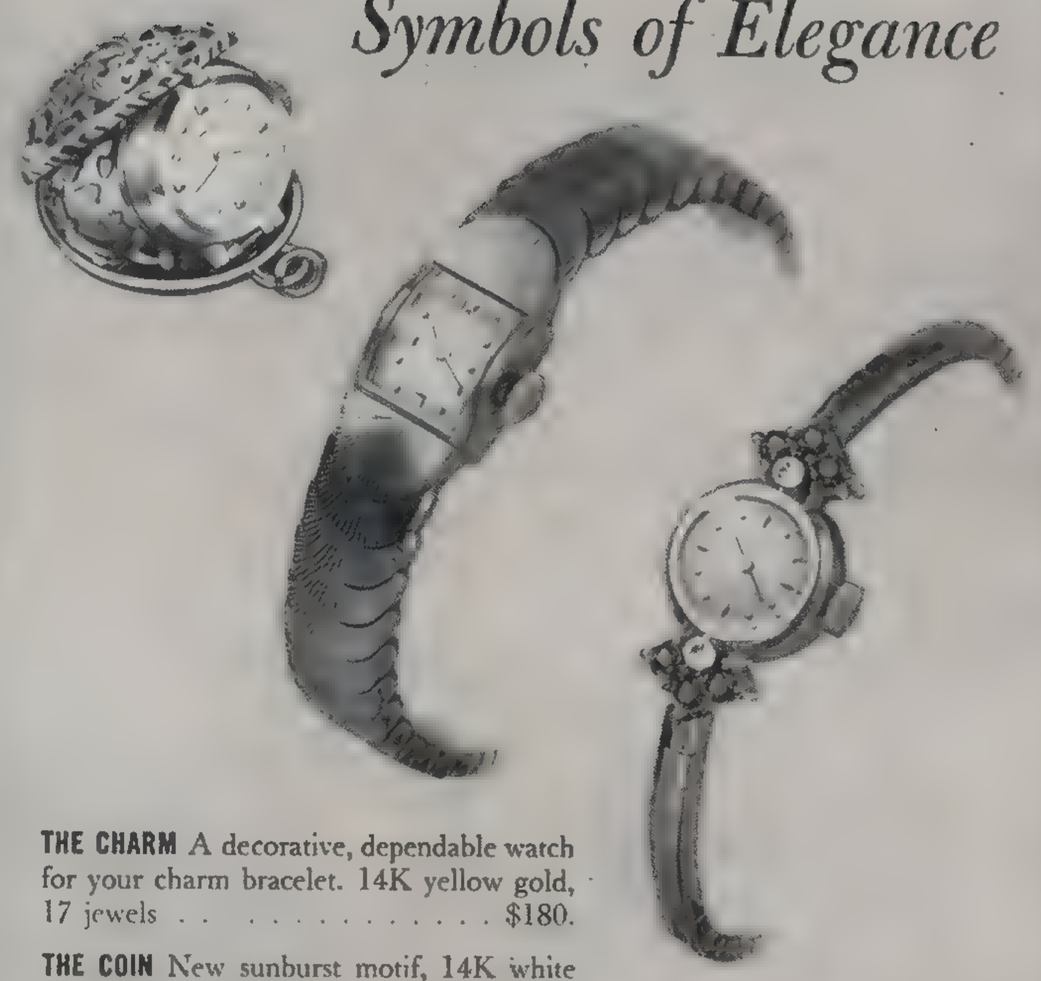


MIEHLMANN

"Old French," Gorham's six-piece dinner place setting, $38.75*. Black, Starr & Gorham.

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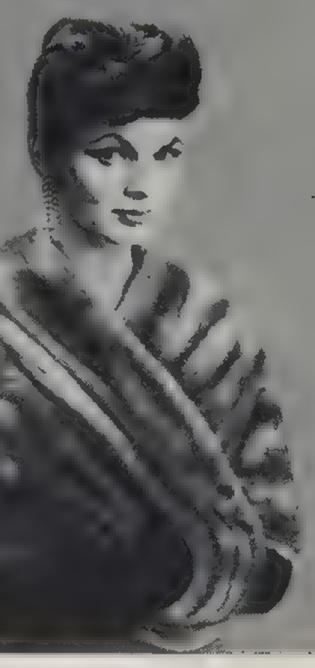
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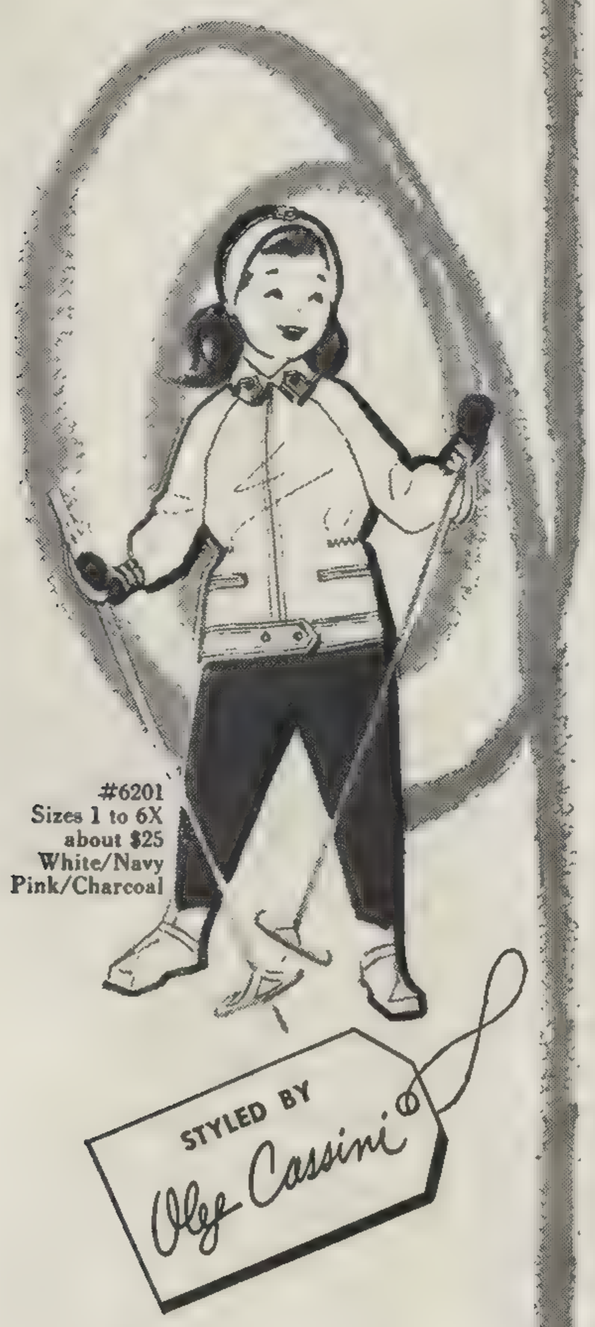
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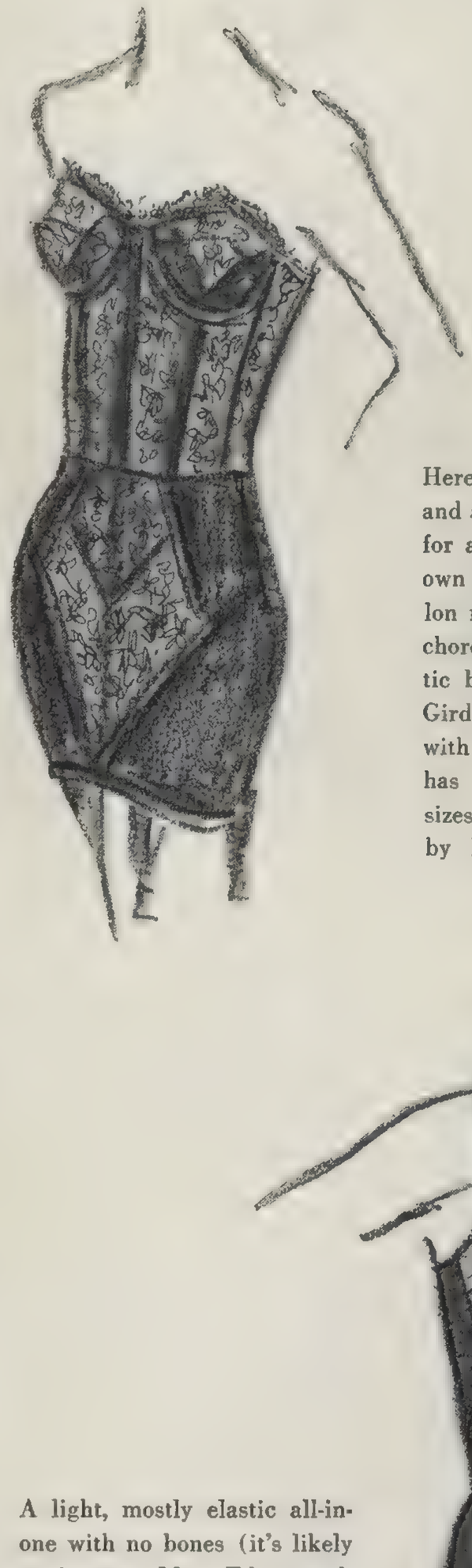


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White/Navy
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or write for the name of the fine store in your vicinity featuring the initial collection . . .

JEWEL TOGS CO.
71 West 35th Street
New York 1, N. Y.

Corsetry news... Mrs. Exeter, N.B.



Here, a waist-length brassière and a girdle—this, a good way for a long-waisted Mrs. E. to own an "all-in-one." Black nylon marquisette brassière, anchored at the waist by an elastic band. Sizes 32 to 36, $8. Girdle of nylon marquisette with elasticized Dacron sides; has a Talon zipper. In waist sizes 25 to 32, $13.50. Both by Perma-Lift. At Gimbels.



A light, mostly elastic all-in-one with no bones (it's likely to interest Mrs. E.'s granddaughter, too, if she has a closetful of clinging knitted clothes). This has a new midriff insert of elastic. White nylon all-in-one in sizes 34 to 48. Very light—it weighs only 8 ounces, in case Mrs. E.'s flying to Europe. All-in-one by Rite Form, $18.50. Lane Bryant.

DRAWINGS BY SHIVITZ

ENJOY THE FINEST! . . .

TABU
LIPSTICK



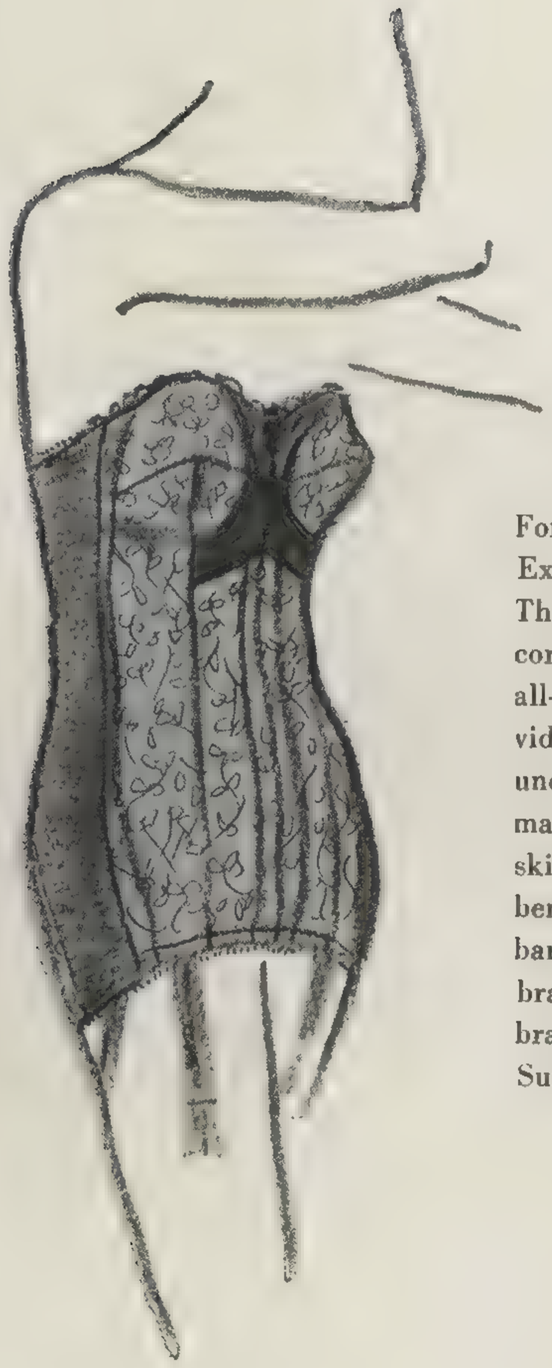
No lipstick in the world can give your lips such fresh appeal. That's because the *quality* is so superior... the texture so silken-smooth. Unlike "permanent" lipsticks that dry your lips, lasting TABU keeps them soft, inviting. And *fragrant* too—because TABU lipsticks are laden with the "forbidden" perfume. Correct shades for everyone.

Save the case plated with 24 carat gold. Refills, 75c **$1.50** plus tax

at better stores the world over

Dana
PARIS • NEW YORK

More corsetry for Mrs. Exeter



For evening wardrobes—Mrs. Exeter's or *any* smart woman's. This pink-lined black strapless corselette extends nearly to all-in-one proportions; provides the line that's needed under most evening dresses, many day clothes with easy skirts. This is lightly boned beneath the bosom, where a band fastens to anchor the brassière firmly. Corselette in brassière sizes 32 to 40. By Surprise Bra, $13.50. Altman's.



News to find in this range of sizes: a pantie girdle with several bonuses as far as good fit goes. At the waist, there's a firm, stay-put band, and a zipper, so it's easy to put on. There are elastic net bands at the legs, which mean some smoothing thigh control. The pantie girdle made of white satin-with-Lastex, with no bones. By Gossard, $15. In waist sizes 28 to 36. Best's.

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CAPTURES THE SPARKLING BEAUTY OF AN ITALIAN SUNSHOWER...TRANSLATES EACH DROPLET INTO BRILLIANT ACCENTS. GOLD PLATED

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BRACELET, 6.00
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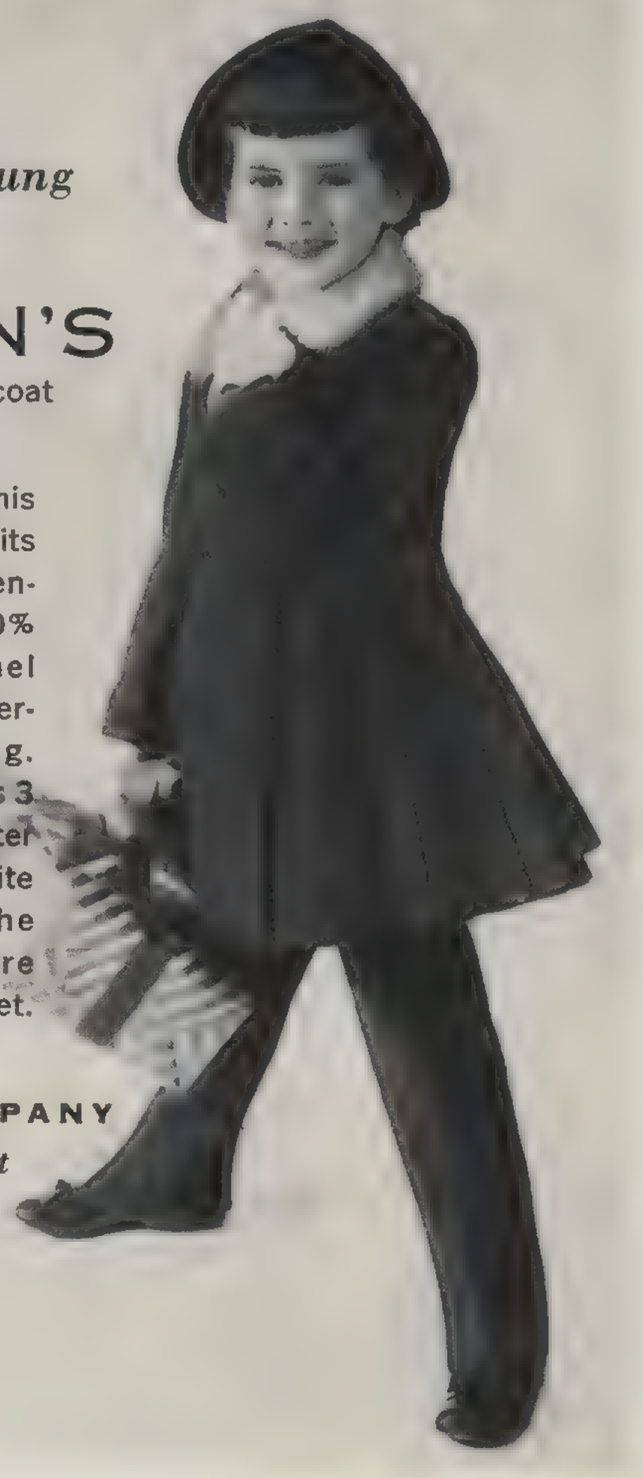
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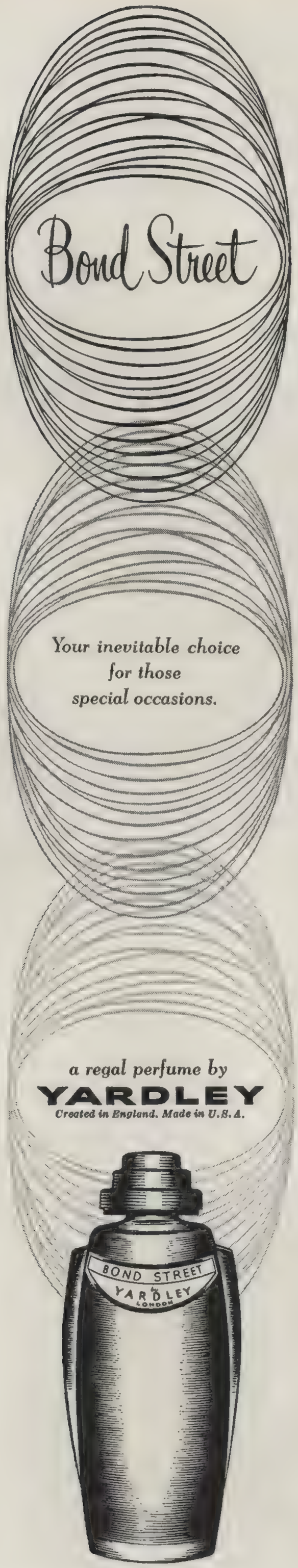
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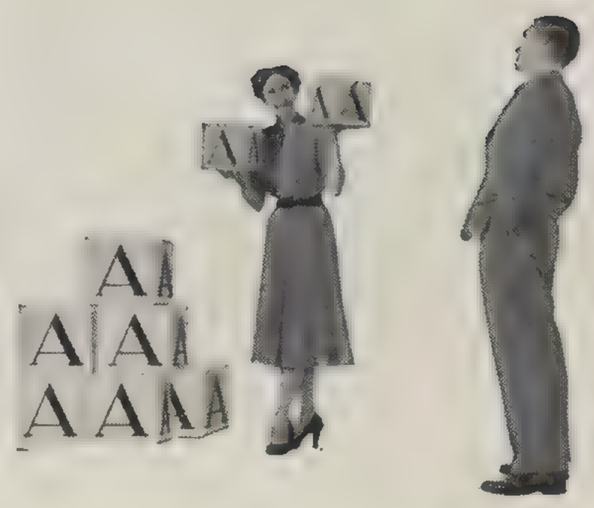


Gossipy memo on travel

(Continued from page 176)

La Paz, Mexico, at the bottom of the Italy-sized peninsula of Baja California, is a fishermen's area of almost virgin waters. Its still, austere beauty, its cobbled streets, tunnelled through Indian laurel trees, surround a vast, placid harbour. Like the main town of a remote island, it can only be reached by air or water, for behind it and around it is dry, hot, often treacherous desert, and what says "road" on the map is a dusty car track past ghost missions and oases of date palms and lilies, but no hotel, restaurant, or gas station. Mexican airlines fly in daily from Tijuana, Guaymas (which can be reached by car from Nogales, Arizona), from Ciudad Juarez (south of El Paso), or Mazatlan; Pan-American flights from Los Angeles. Local chartered planes are not highly recommended, but the Swift Air Service at Lindbergh Field, San Diego, California, is good if charter you must. To get there by water, only a yacht will do. The Hotel Los Arcos, run by Roberto and Estrella Elias, is spotlessly clean, has fifteen rooms (stark white plaster, polished tile floors, gay painted furniture), a bar surrounding a flowered patio, good—if not superb—food. There is good food, too, at La Perla Hotel, but it is not quiet and is commercial. La Misión has nice, clean rooms but no meals. There are fewer than twenty charter fishing boats—about $60 a day. One Jorge Escudero is known as a must for fishermen, "a poor correspondent but an honest and able man." La Paz once survived on pearls, at present survives on cotton, but soon, when a long-threatened road is built, the main industry will be tourists strung on its small, safe beach admiring the salmon-pink sunsets.

Grand detour: Motorists driving from Paris to the Côte d'Azur do well to desert the main road at Tournus, looping eastward to Grenoble, where the art museum is of an unexpected richness. Besides its four mellowy Zurbaráns, there are a Velásquez, a Sánchez Coello, and an extensive collection of modern art begun in 1919 by the museum's curator, then locally regarded as slightly *toqué* because of his interest in the modernists. Fortunately he went right on collecting, in spite of opposition, scooping up a fine Matisse, a beautiful Rose Period Picasso, and a gratifying lot of cubist paintings. Grenoble, in fact, had one of the first great cubist exhibitions in all France. For travellers inclined to literary incunabula, there is an impressive library attached to the museum which contains many of the original manuscripts of Stendhal, who was born in Grenoble.



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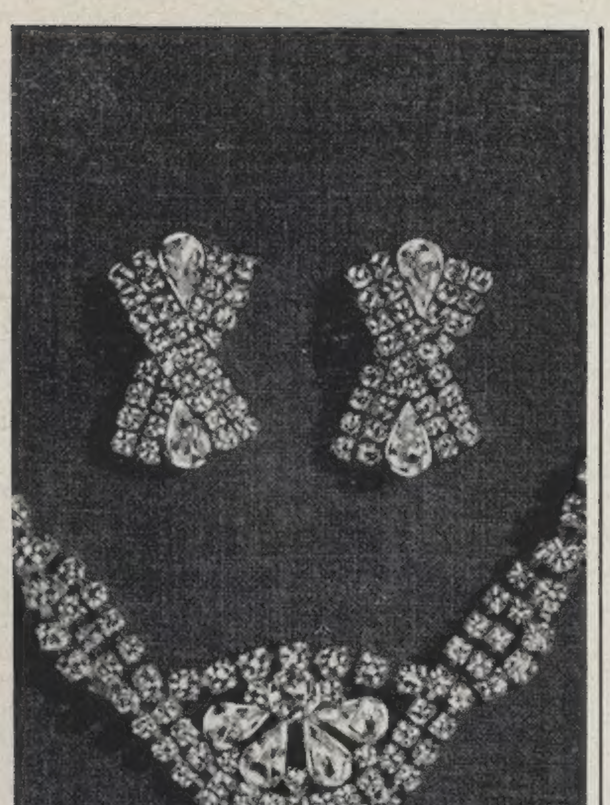
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OVERHEARDS

(Continued from page 137)

"Better be careful how you use it. Does she know?"

"No, but she questioned me. On and on."

"You better be careful. Well, I gotter go."

"Don't go yet. I had a terrible mornin'. I was cleaning the washrooms all the mornin'. When will I see yer?"

"Well, I'm on the road this week. Are you sure she won't know where you got it? Where did yer put it?"

"It's hidden."

"Where?"

"In a safe place. When will yer telephone me?"

"When I get back."

There were long silences during this conversation, silences heavy with misery. Then she said:

"Well, ta-ta, love-dear."

And he said, "Bye-bye, darl-in'."

Overhearing in Scotland, because it is Abroad, has a particular charm for me. I sat in the Caledonian Hotel in Edinburgh one afternoon waiting for an aunt who was late. I was glad about this because the prospects were excellent. Three rugged Scottish ladies in their late sixties were overpowering a little table covered with china and foods. The leader wore a plain white silk scarf folded across her bust and fastened on each bosom with a large diaper-sized steel safety pin. There was an entire cock's wing in her hat. The ladies were having a happy time discussing illness. Their leader leaned forward over the scones:

"You know what the vairdict wus?" A pause for drama, "Exhustion."

Another pause. Then one of the lesser ladies said, hoping to score:

"There's one thing, you don't die of exhustion."

The leader fixed her with a terrible eye:

"You do if it goes on long enough."

Many overheards are less beautifully shaped than that, but one is grateful even for lopsided pearls. I am fond, too, of the unexpected written word.

There was a very old, long, thin English bishop and his matching wife who used to stay with people I know in their red brick deanery. (It was an Ecclesiastical Group all round.) Both the bishop and his lady were deaf as eggs, and in those days no one was wired for sound so all communication went on by writing. When the visitors had gone, the family would gather up the litter of paper strewn round the room. Then a game was played in which the players had to try and fit the items into sequence. No context was ever found for this remembered heart cry:

"No, darling, not hassocks, cold mutton."

(Continued on page 192)

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OVERHEARDS

(Continued from page 191)

It is the word "darling," indicating patience at breaking point, that gives us the mood of that little correspondence. Here is another unsolved mystery that I like to ponder on. It is a message left by the Odd Man (he who carried coals, cleaned boots, fetched cabs, and did the odd jobs in the days when families employed several workers for the different departments). For some reason it was the Odd Man who answered the telephone that evening, and this is what he left on the hall table to prove it:

"Lady Bilke is sorry she can."

It may be worth mentioning that no one in the house had ever heard before, or since, of anybody called Lady Bilke.

I have ridden miles beyond my destination listening to life stories on busses. The dullest talk glows for me when it is overheard. Talk about clothes ("I'm going to brighten up my blue with a feltette boutonniere like the article said in the paper"); talk about food, books, politics . . . all, all, so long as they are overheard, have magic. Even plots of plays and movies are actually tolerable that way. I listened to a woman describing the Toulouse-Lautrec film all the way from Chelsea to Bloomsbury when I had meant to get off somewhere in the middle of the journey in Piccadilly. Her misconception of the story and her views of the characters were so startling that I couldn't force myself to move. She ended her dissertation with: "He came from a lovely family. Such a pity."

Alas, I am not as ruthlessly observant as I used to be. I mean I can actually listen to what is being said to me now without noticing how it is being mouthed. Well, *almost* without noticing. . . .

P.S. I still overhear with undiminished delight and, at a performance of a new opera, rejoiced when a very precious young man nearby said intensely:

"Of course it's entirely divorced from . . . well, I don't quite know *what* it's divorced from."

And the day looked brighter when I snatched this little star as it shot by:

"I said to her, Gladys, you'll never hold him with a string of beads."

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